SQUARE DANCING

APRIL 1970
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THE OFFICIAL MAGAZINE OF The Sets in Order AMERICAN SQUARE DANCE SOCIETY

BRUCE JOHNSON
(see page 14)

OFFICIAL SQUARE DANCE WEEK
(see page 9)



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Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

Our American and Canadian square dance friends entertained us wherever we went (on our tour last fall) which helped to put together the most wonderful holiday. As I read so often in Sets in Order, square dancers are a wonderful bunch of people. The hospitality was more than we ever dreamed of and has resulted in us making many friends over there who will, we hope, come and visit us.

Doug and Phyll Bottomley
Northbridge, N.S.W., Austarlia

Dear Editor:

Your projected ideas for the future are an inspiration to all square and round dancers from coast to coast and I for one am very highly pleased at what's in store for us if all your plans become reality.

I was very impressed with the idea of instituting a National Square Dance Week and having a Square Dance postage stamp would be a terrific idea. We might paraphrase a popular slogan by saying, "A country that square dances together is a happy country full of friendly people."

One of the major things I like most in your program is the striving for mass unification of

(Please turn to page 66)

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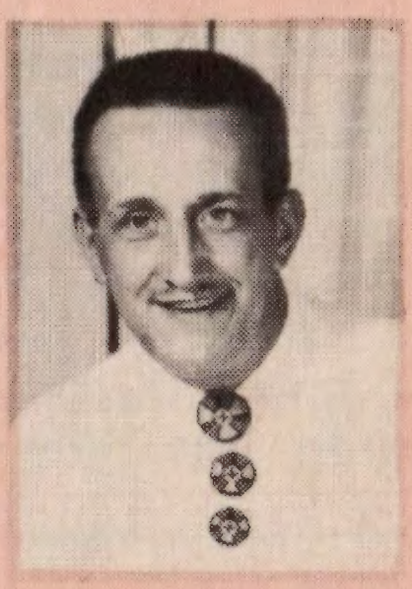
JULY 26 — JULY 31, 1970



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CALLERS COURSE at ASILOMAR

Each year during the regular summer Asilomar session, we present an outstanding caller-coach to conduct a "short course" for caller/leaders. This year we are proud to feature Earl Johnston of Vernon, Connecticut, as instructor. Earl has conducted many highly successful caller training courses on the East Coast and this will be his first such course in the west. Membership is limited to the size that can be given individual attention. Applicants are considered on a first-received, first-considered basis. Information on this special callers' course is included in the Asilomar Brochure.

Send for your Brochure

The Sets in Order
AMERICAN SQUARE DANCE SOCIETY

462 NORTH ROBERTSON BOULEVARD • LOS ANGELES, CALIFORNIA 90048

RED HOT Line

CONGRATULATIONS: The first SIOASDS S'Callership (caller scholarship) goes to Dick and Marge Pentecost, The Dalles, Oregon. The Pentecosts will receive their training under Earl Johnston (Conn) at the Asilomar Institute this summer.

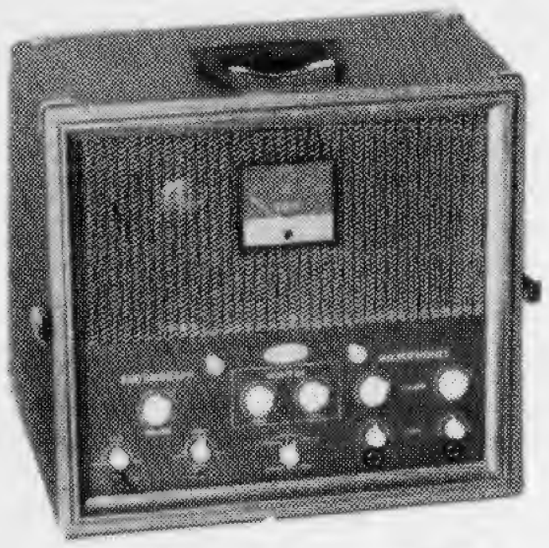
NATIONAL CONV. FLASHES: At press time 10,645 pre-registrations for Louisville Convention....With almost three months to go SIO's prediction of 14,321 as a final count still stands. Housing Wednesday and Thursday nights at a premium. Housing in outlying areas being provided. Ample rooms available in Louisville Friday and Saturday nights.

BRITISH INVASION IMMINENT: A reported 116 square dancers from England, including several callers slated to tour eastern Canada from June 6 - 20, 1970 and visit the Toronto International Convention. The tour is traveling with a letter from Her Majesty, Queen Elizabeth, wishing the group a pleasant trip and a successful convention..T.V. square dancing being featured on CHCH T.V. Hamilton, Ontario, Canada, Saturday evenings through April. Area dancers and callers from U.S. and Canada featured.

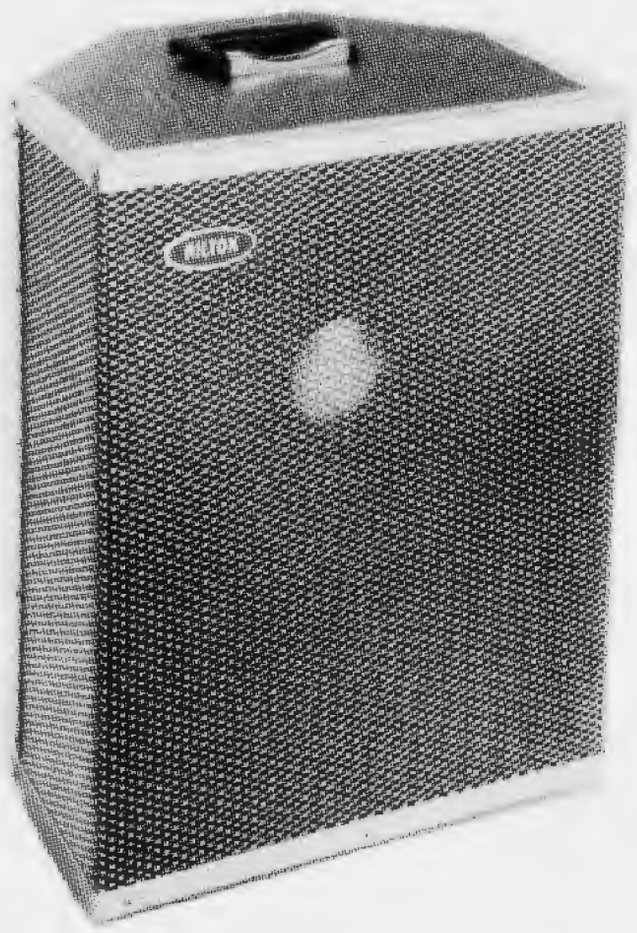
MORE ON FOREIGN VISITORS TO U.S.A.: Word from the State-City coordinator of the United States Travel Service (branch of U.S. Department of Commerce) indicates that 1970 Square Dancers Guides have been sent to countries overseas and to directors in cities throughout the United States. According to coordinator John R. Hallowell "We hope we will keep the square dancers of America busy hosting International visitors!"....GUIDE REPRESENTATIVES PLEASE NOTE: You might be prepared for a phone call from foreign visitors arriving in your area. It may be possible to see that any guests are provided with square dance travel escorts to make certain that they'll be able to find their way around.

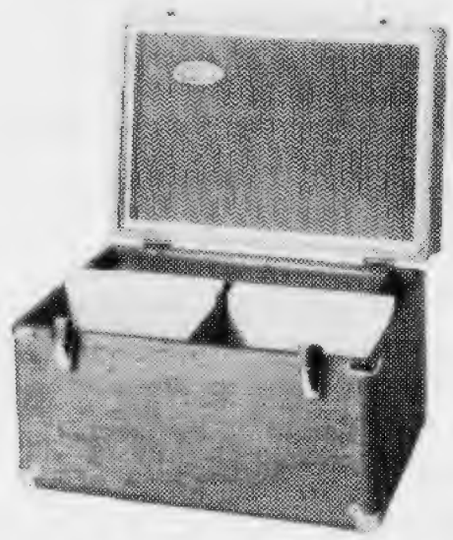
IDEAS BEING TOSSED AROUND: Several associations considering the possibility of encouraging clubs to adopt a common election period so that new officers within an area can be elected simultaneously. Training clinics for new dancer-leaders can be arranged so that all new officers may prepare for their term of office. Advantages would include an area wide salute to all outgoing club and association officers.

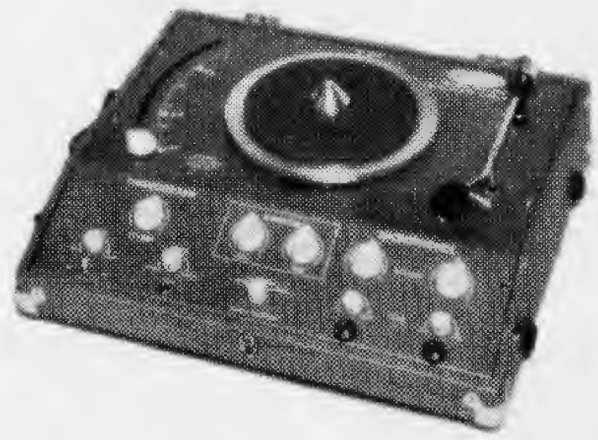
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Built-in monitor speaker is the J. B. Lansing D-208, in a specially designed acoustic suspension enclosure. To drive external speakers from monitor channel, move selector switch.

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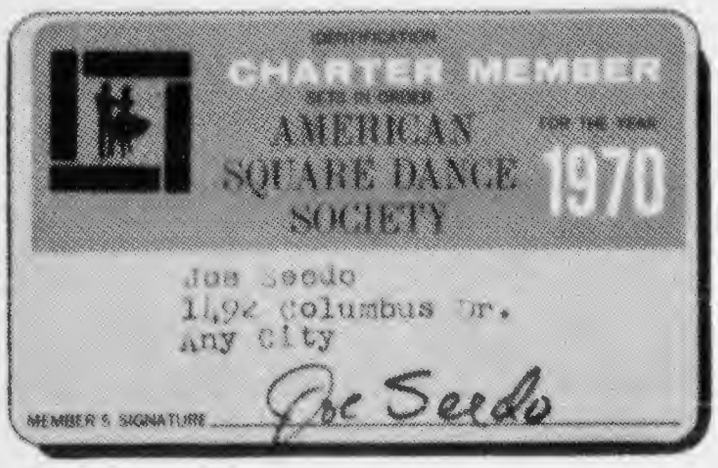
With Altec-Lansing 755E speaker built into lid, for use with AC-200 as a monitor speaker, or without built in speaker.

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of THE SETS IN ORDER
AMERICAN SQUARE DANCE SOCIETY



Being a member of The Society, you have an opportunity to be an informed square dancer and to take an active part in the Protection, Promotion and Perpetuation of this great activity. Your $5.00 membership dues also include the following:

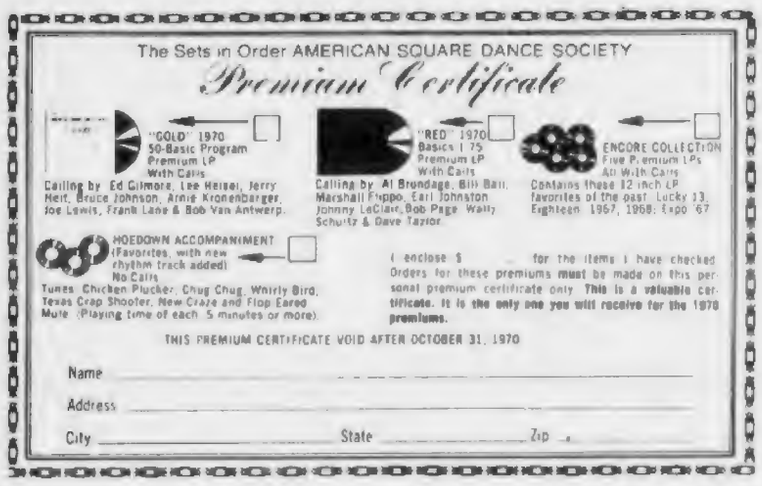


Your personalized CHARTER MEMBERSHIP card good for you and your entire square dancing family.

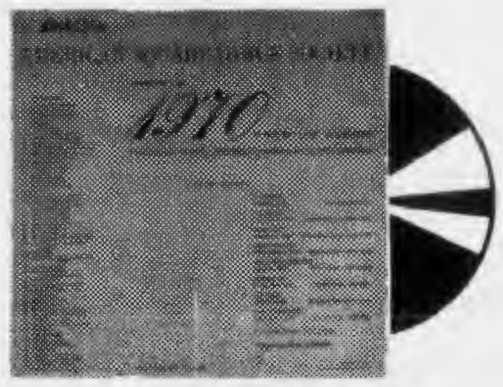
Twelve interest-packed issues of Square Dancing, official magazine of SIOASDS.



Your recognition decal for automobile windshield or home.



When you become a CHARTER MEMBER you will receive this valuable PREMIUM CERTIFICATE which invites you to order any or all of the members-only specially recorded premium gifts. A postage and handling fee of $1.00 is made on the "Gold" and "Red" LP albums and on the packet of three hoedown records. The handling charge for the Encore package of five LP records is $4.75.
(Slightly higher handling charges for Canada and foreign explained on your certificate.)



"GOLD" 1970 PREMIUM LP

Only the 50 Basic Movements described in the Basic Program of American Square Dancing are used by the eight callers: Ed Gilmore, Lee Helsel, Jerry Helt, Bruce Johnson, Arnie Kronenberger, Joe Lewis, Frank Lane and Bob Van Antwerp. MC Bob Osgood.



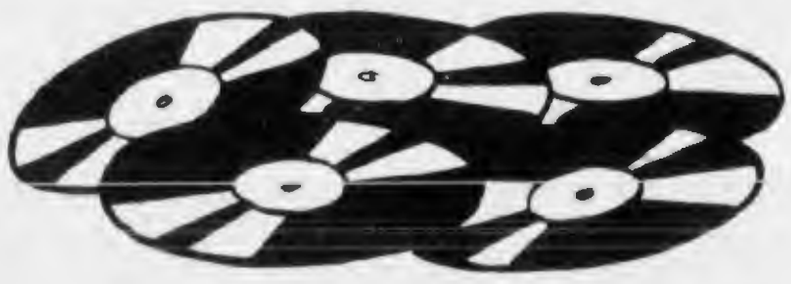
"RED" 1970 PREMIUM LP

This record uses all 75 standard movements found in the Extended Program of American Square Dancing. The callers are Al Brundage, Bill Ball, Marshall Flippo, Earl Johnston, Johnny LeClair, Bob Page, Wally Schultz and Dave Taylor. MC Bob Osgood.



HOEDOWN ACCOMPANIMENT

This collection of new sounds and old was produced for The Society by Bruce Johnson. The tunes included: Chicken Plucker, Chug Chug, Whirly Bird, Texas Crap Shooter, New Craze, Flop Eared Mule.



COLLECTOR'S PREMIUM LPs "ENCORE"

Five outstanding "called" albums of the past: Lucky 13, Eighteen, 1967, 1968 (with callers from all parts of the world) and Expo '67 featuring 12 Canadian callers.

THE IMPORTANCE of RHYTHM

Rhythm is the essence of all true dancing! Without rhythm, you are not dancing! And with poor, uncertain rhythm you are dancing very poorly indeed. It doesn't matter, quite as much, with beginners. But with experienced dancers you should become more experienced with rhythm with each step you take. This silent seeking for perfect rhythm will keep you dancing all your lives, and still seeking the truths that lie beyond it. But ignore the rhythm, make it purely secondary, seek for the outward forms of style only, and you will soon tire of the game and quit it forever.

Dr. Lloyd "Pappy" Shaw

☆ ☆ ☆

From John Frerichmann in San Ramon, California come some fascinating statistics. Says reader Frerichmann "I wonder if it would be possible to have some square dance record companies begin producing hoedown records lasting five minutes or more. My reasoning goes something like this: I have a fifteen foot cord to my microphone. Approximately every three minutes I have to walk fifteen feet to replace the needle on the record. That means sixty feet per tip. I call approximately five tips on a workshop night which comes out to about six hundred feet per evening. Calling four evenings a week (not counting the big dances on Saturday night) means approximately twenty four hundred feet per week. This figures out to one hundred and twenty four thousand, eight hundred feet per year or twenty four miles per year. After that, the Saturday night party dances which normally are four hours in duration and you can readily see that a caller is walking at least thirty five miles per year in just replacing the needle on the record. I'm certain that if some of our leading record companies realized this that they be would only too happy to help us out." And so it goes.

☆ ☆ ☆

Square dance graffiti you'll probably never see in public places . . .

. . . Do your jogging to music — try square dancing . . .

. . . Help stamp out long tips . . .

. . . Square dancing is rated "G" for general participation . . .

☆ ☆ ☆

A great deal of energy is expended every year by members of square dance organizations endeavoring to promote the activity in their own area. Not long ago we began thinking what it would mean if all square dance organizations everywhere combined their efforts, instead of working independently, pulled together toward a common goal. Utilizing the "idea factory' provided by the many members of The Sets In Order American Square Dance Society we've come up with an initial suggestion which we describe on the following pages

SEPTEMBER 7-13, 1970



OFFICIAL SQUARE DANCE WEEK

A UNIVERSAL OBSERVANCE

FOR MANY YEARS, GROUPS of square dancers in different parts of the United States have acted independently in requesting heads of local, city and state governments to proclaim an Official Square Dance Week. Some have met with success and square dance weeks and months have been declared in different areas and at various times throughout the year, ranging from several in February to quite a few in the late Summer and early Fall.

In an effort to consolidate energies and increase the effectiveness of this idea, The Sets in Order American Square Dance Society would like to suggest a combined effort for 1970. Just imagine the impact that would be felt if a majority of cities and states across the land all set aside the same time as a period in which to salute the national pastime, American Square Dancing.

Before settling on a plan, considerable study has been made of past efforts. While in some areas an entire month has been recognized, the majority of cases would indicate a week-long observance. The question then: just which week might be most appropriate?

Selecting a Time

Over the past twenty years square dancers have come to realize that generally speaking the square dance year begins in the early Fall. Clubs in many areas, dormant over the warm summer months, open their doors with the end of the vacation season, coinciding perhaps with the beginning of school in the various areas. This, too, appears to be the prime time for starting new dancer classes. To be sure, some classes start at other times during the year, however almost without exception when the warm weather begins to subside, callers and clubs start putting out the promotional material necessary to bring in new dancers.

Second Week in September

For this reason we would suggest that an ideal time would be the second week in September. This would mean an observance starting with Monday, September 7th and ending with Sunday, September 13th, 1970.

During this time the energies of square dancers through their clubs and associations could be directed by focusing the attention of non-dancers, of civic groups in the area, of church, recreational and educational bodies, to the purpose, fun and philosophies of the Great American Dance.

It is suggested that each area, working independently, solicit the mayor and city council and obtain proclamations on a local basis. Per-

haps your mayor is already a square dancer. If not, make opportunities during the coming months to approach him, to invite him to a club dance and to drop the hint that his official proclamation for that second week in September will be most appreciated.

Quite frequently official declarations by local government heads receive prompt and impressive attention in the local newspapers, on radio and on television. So start your thinking in this direction.

Not stopping here, clubs and individuals working through their area associations would do well to start a similar drive aimed at their state's highest executive – the Governor. We are fortunate that several of our Governors are aware of American Square Dancing and in the past have indicated their interest by proclaiming a state-wide Official Square Dance Week. In other areas you may want to start your promotional build-up now. Invite the head of your State Government as well as members of your state's legislature to be guests of honor at your Spring festivals and other big dance events. In this way you will be setting a favorable impression that may lead to an official proclamation later on.

AN EXCHANGE IDEA

We would like to know if your club, group of clubs or association plans to take part in doing what it can toward recognition of this second week in September. Plans for posters and other promotional material are now in the works and will be sent to groups and publicized in this magazine in coming months. Your ideas and suggestions that will help to make this campaign a success are welcome.

By working a minimum of six months ahead on a project of this magnitude you will be treating this promotion in a business-like manner. An official proclamation carries much weight with it. If you are ready to start new beginner classes during the week of September 13th or soon thereafter, you will find that the official proclamation, together with combined efforts of all square dancers, will indeed attract the attention of the press, radio and television in alerting the area's citizens.

A most effective procedure would be for various associations to plan an entire "square dance package" and then coordinate callers groups, clubs and individual dancers so that everyone may play a part in this all-out drive to stimulate the activity. A publicity program of this type is of little advantage if it is not followed up with action. What is the sense of a good sales talk on any product if we are not ready to make the product available?

There are many ways to set up a week's celebration. Perhaps your dancers groups may decide to start the week out with exhibitions to which the public is invited. One-night-stand type of dances, sponsored by various clubs in cooperation with area churches, local P.T.A.'s, or Service Groups, will bring all of these units into the official observance and will drum up enthusiasm that can lead to many new dancers enrolling in the classes.

Be sure that you are prepared with promotional material telling the non-dancers what this activity holds in store for them. Make certain that posters project the idea of *friendly* square dancing. Hand out fliers and cards showing the newcomers *where*, *when* and *how* to sign up. Perhaps an open-house night at your regular club with a program built around a display of square dancing fun will do much to "sell" the idea. This affords you a great opportunity to explain that the club is the center and hub of this activity.

There are so many ways that a saturation program of this type can be effective. With groups everywhere participating wholeheartedly they can focus the general attention to this activity in a way that no independent project could hope to achieve.

Over the coming months we will publish additional "ammunition" designed to help build toward your official Square Dance Week. A committee from each area association could easily find itself occupied on almost a full-time basis between now and September in preparing for such a program.

Undoubtedly, in each square dance group are some who have special talents in the line of writing letters to local and State government officials. As a guide to them and to those who may lack confidence in writing this type of letter we have prepared samples which you'll find on these pages. You may use all or part of any of these as you wish, adapting them to fit your own area situations.

Why Stop Now?

As long as we're about it, let's at the same time consider tying this all together on a national basis with a direct request to President Nixon to proclaim this same period as American Square Dance Week.

The serious approach being given today by

Your Town SQUARE DANCE ASSOCIATION

MICHAEL DAVID.. President

Your Governor
Capitol City
Your State

Dear Sir:

American Square Dancing with its very special appeal for young and old alike is fast becoming the great, true, American participation activity. Here in (your State) more than (number) groups, large and small, representing (number) thousand dancers, enjoy this traditional American pastime in a spirit of friendliness and good will. In addition, unknown thousands of school children in this State enjoy Square Dancing as not only a great American pastime, but a recreation that is second to none.

In recognition of the growth of this activity, we are throughout the State observing American Square Dance Week, September 7 to 13, 1970. Because of the important part American Square Dancing plays in the lives of so many, we respectfully request that you, as the Chief Executive of (this State), proclaim this week, September 7 through 13, 1970 as "Official Square Dance Week".

Square Dancers everywhere will thank you for this recognition and, with open hearts, welcome you at any time to any of our activities, so that you may see first-hand the part it plays in the lives of so many.

Sincerely,

There are many ways to write to local and state and national leaders. This sample is but one hypothetical suggestion. The best results of course will occur when many varied and more personalized types of letters are utilized. Start now to collect the names of your city and state officials to whom special letters may be directed. Do you know your representatives in Congress? Now is a good time to start your preplanning and prepare your own campaign in this direction.

our government to the fields of recreation, physical fitness and national pride would indicate a ready-made acceptance for the idea of an observance for American Square Dancing. It's worth a try. So here is what we suggest.

On the official letterhead of your club, caller's group or dancer's association start your campaign now in requesting official recognition during that second week in September. Letters to your representatives in Congress and your Senators, telling them that you have written the President and perhaps enclosing a copy of the letter and asking that they get behind this project shoud bring positive results.

Never before have square dancers attempted such a comprehensive saturation program. By working together in this way we certainly have a far greater chance of success than we might enjoy by working independently.

We know what benefits square dancing has brought to all of us and to our friends. We know that there are many more like us who need and would enjoy this pastime. So, with this in mind and with the knowledge that a campaign of this type will bring square dancing into the lives of many not yet dancing let's act on this one and see if by working together we can't bring about miracles.

DANCER MODULE

A Guide to Better Dancing

THE PERSON WHO THINKS OF himself as part of a "team" rather than a rugged individualist lost among seven other competitors is the person who most frequently gets to be known as a "thoughtful" dancer.

Sometimes it's the impossible practice of trying to catch up and keep up with the caller (rather than letting the caller have a leeway of two or three comfortable beats) that causes awkwardness and rough dancing. Sometimes it's just uncertainty — a dancer who is unsure of himself and the calls. Other times it's a case of misplaced enthusiasm that causes roughness. Regardless of the cause, the end result is often discomfort on the part of others.

It's not difficult to be a thoughtful, considerate and consequently a good dancer. However, unless someone points out the problems to us we may not be aware of the fact that we are rough or awkward.

Take the case of a Star figure as an example. Those on the outside of the Star just naturally have more ground to cover as the Star turns than those nearest the hub or center. Consequently if those in the middle of the Star rush things a bit those on the outside will find it difficult to keep up.

A good rule in any Star is to let those on the outside set the pace while those in the center forming the Star simply move along accordingly.

A good spot to check this is in the back-up Allemande Thar type of Star. As the men back up in a standard Thar pattern, there is a tendency for them to bend a bit and move forward in the Star faster than their poor partners are able to keep up (A). Often the confusion comes when the call "Shoot That Star" follows and the men find they suddenly have to stop, reverse direction and left arm turn their partner.

Instead of the mad rush let the ladies move at a comfortable pace and men, simply take it easy. Take shorter steps while still moving to the beat of the music. The result as you will see in the photograph (B) is a symmetrical star — no fuss, no muss — comfortable for everyone.

Another instance of uncomfortable dancing is the hesitant or uncertain dancer. This is the man (or lady) who, in a Right and Left Thru, stands in place for the first two beats (C) and pulls his opposite past him. Then in a sudden lurch of action (D) he leaps forward still too late to Courtesy Turn his partner.

You'll find these same things happening occasionally in a Right and Left Grand. One dancer may stand in place as he (or she) ex-





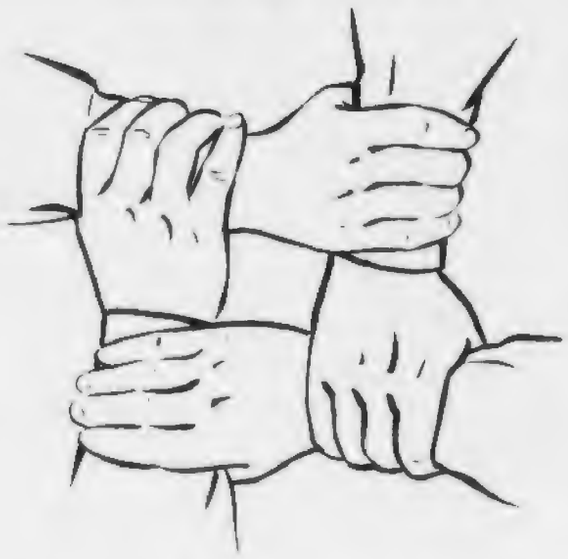
tends his hand and pulls a dancer by before moving forward and on to the next. This single movement of hesitancy tends to change the flow of the movement causing it to be static (stop-and-go) and taking away the smooth continuity that one comes to expect for total enjoyment.

The same motion that causes static dancing in a Right and Left Thru can defeat the purpose of a Square Thru. Here again it's important that each dancer involved moves equally. Hands are extended and taken as a courteous guide not as an object to be pulled by and discarded. Incidentally, the hand-hold in any of these movements is released as the dancers become adjacent. To hold onto hands longer would result in an unconscious change of direction and an awkward yank or pull that again disturbs the forward flowing motion. It's not difficult to be a considerate dancer, but it is important to know that we are doing some of these simple things correctly and comfortably.

DRILL MATERIAL: Working with another couple try a Right and Left Thru. Before starting your forward motion take right hands in a comfortable handshake with your opposite. Now, going forward in the same direction as your partner, move past your opposite, releasing hand-holds and Courtesy Turn your partner. Try the same thing with the same couple doing a Square Thru, checking to be sure that you move equally and symmetrically with the three others in your two-couple unit. Now, work in a square. Face your partner. Give a left forearm to your partner, turn halfway around, retain arm holds with your partner and men make a right hand Box-Star. Before moving the Star check it for symmetry. Opposite couples should form an Ocean Wave type of line. Now check as you move the Star to be sure that the ladies on the outside are setting the pace and that the Star remains symmetrical. Check your Right and Left Grand in the same manner with your square. END

CONSIDERATE SQUARES

THE BOX STAR



Four men making a Right Hand Star will find the greatest comfort and security through the use of the Box hand-hold. Each right hand takes the wrist of the next person. Hands should be palm down and rather than a firm grip the weight of the hands with fingers cupped is sufficient for a sturdy contact. This type of Star provides security. It allows for a symmetrical Star pattern and is easily released. Bend the elbows and the Star can be made smaller or if there is sufficient room straighten the elbows and the Star will become extended.

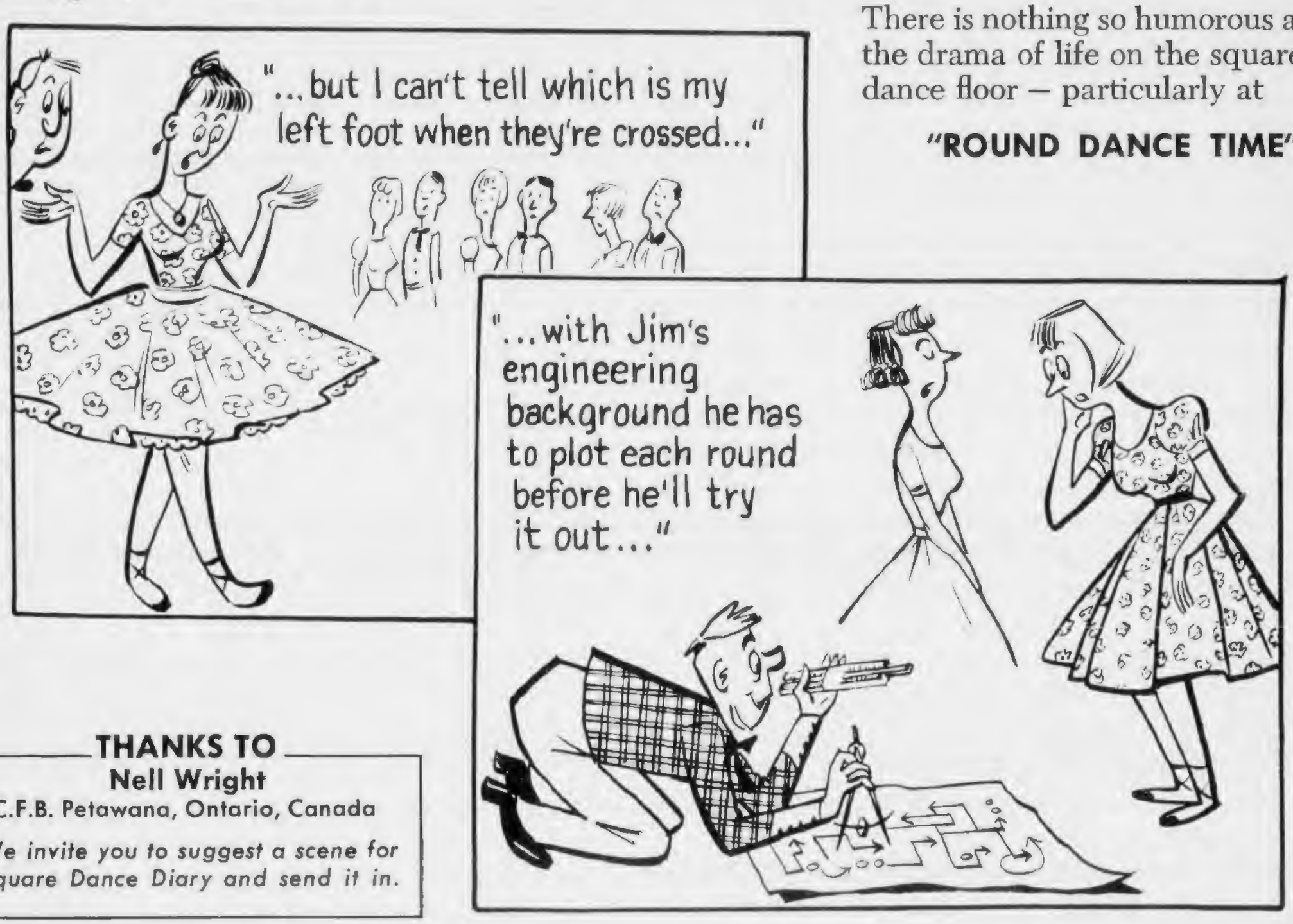




SQUARE DANCE DIARY by a square dancer

There is nothing so humorous as the drama of life on the square dance floor – particularly at

"ROUND DANCE TIME"



THANKS TO
Nell Wright
C.F.B. Petawana, Ontario, Canada

We invite you to suggest a scene for Square Dance Diary and send it in.

Cover Profile **Bruce Johnson**



It was just 20 years ago this July, on a balmy summer evening, that a young caller recently out of the Navy hesitantly climbed five wooden steps, squeezed his way between fiddler and bass player and stood nervously beside the dignified, grey haired gentleman who addressed the crowd of more than 50,000. Words were always easy for Lloyd "Pappy" Shaw and this evening when he introduced the timid young caller the huge audience stood hushed. Finally the words of the introduction were almost completed and as Shaw's voice rose you could sense the excitement in the crowd. ". . . and now, ladies and gentlemen, it's with great pleasure that I bring you your next caller, a young man who is doing an outstanding job and whom I predict will go far in this world of square dancing, Bruce Johnson!" In the explosion of applause Bruce moved up to the microphone, signaled the piano player and delivered a long to be remembered rendition of "Alabama Jubilee."

This was not the beginning but it was an early episode not to be forgotten in the life of our cover caller. Since that date back in 1950 Bruce has called in virtually every state, in most Canadian provinces, in Japan and the Philippines, in Germany and other countries overseas. His records on Windsor, MacGregor, and now on his own label, Pulse, have brought the Johnson personality into many square dance halls throughout the world. Bruce's special brand of calling has stimulated the interest of many young callers and his callers institutes throughout the years have encouraged many newcomers to become sturdy practitioners of the art of calling. It is with pleasure, therefore that we reproduce the Gene Anthony original of Bruce Johnson on our cover and welcome Bruce to the Sets In Order American Square Dance Society Hall of Fame. END

The Dancers Walkthru

Leadership and Officership

by Jim Mork, Oakland, California

IN A SQUARE DANCE CLUB, a leader is not necessarily an officer and, as you well may know, an officer is not necessarily a leader! Very likely the by-laws of your club detail the duties and responsibilities of its officers, including such things as appointing committees, arranging for the use of your dance facility, collecting money, keeping necessary accounts, handling correspondence, etc. But check these same by-laws again. Do they list any function of an officer which has *anything to do with leadership*?

A bus driver has many important duties and responsibilities which affect the safety and comfort of his passengers. However he is a bus operator, not a bus leader. Similarly the officers of a square dance club must operate the club, but they also should lead it. Do they? Only if they were leaders before they became officers! And if they were, they sometimes find that their official status actually interferes with their leadership, the details they must attend to eliminate so much of the time that is important to the aspect of leadership: *enjoying the dancing and the people, and helping others to do the same.*

If you are now an officer you were probably elected because you were an enthusiastic dancer who got along well with other people. If your official duties prevent you from remaining a leader in the dancing, you will not be a truly good officer. Your prime responsibility as an officer is to discharge all of the necessary details without allowing them to interfere with your leadership as a dancer. Your most important job is to be just what you were before: the most enthusiastic dancer in the hall; the friendliest person there; the one who contributes the most to everyone's dancing pleasure. And since you have become an officer, you should add two more responsibilities to this leadership: being first at the dance to welcome people and being first on the floor to dance with them. If you don't take the lead, who will?

☆ ☆ ☆

If you are not a club officer, this certainly does not prevent you from being a leader. In fact you may have more time and opportunity for being just that. Here are a few situations you might consider to see if you are approaching this leadership role successfully:

When the music starts, do you immediately get up to start a square or do you stand back to see if you may not have to dance?

When you do start a square, does it fill up quickly or is it avoided?

Do guests feel welcome in your square?

Does any couple who joins your square ever fail to receive at least a smile and a friendly "Hi?"

When members discuss something that affects the club, how often is your opinion asked?

If a square breaks down which is more important to you — the fact that you didn't enjoy the tip or the fact that the other dancers may not have enjoyed it?

Do you try to see that guests have a place to dance each tip?

At the end of an evening do you thank all the guests for coming and invite them back?

☆ ☆ ☆

True leadership is like an iceberg; only one-eighth of it shows. A person seeking recognition rather than results seldom is a true leader. Unobtrusive, behind-the-scenes leadership seldom gets much notice or formal credit but it does get results. A real leader is usually an outstanding diplomat and every club needs more people like him.

A Look at Club Handbooks

It takes all kinds of groups and clubs to make up the wonderful world of square dancing. From big ones to small ones, from clubs which meet weekly to clubs which meet monthly, from highly-organized groups to very informal get-togethers, they're all here. However all have one thing in common; they are made up of people who enjoy being with each other.

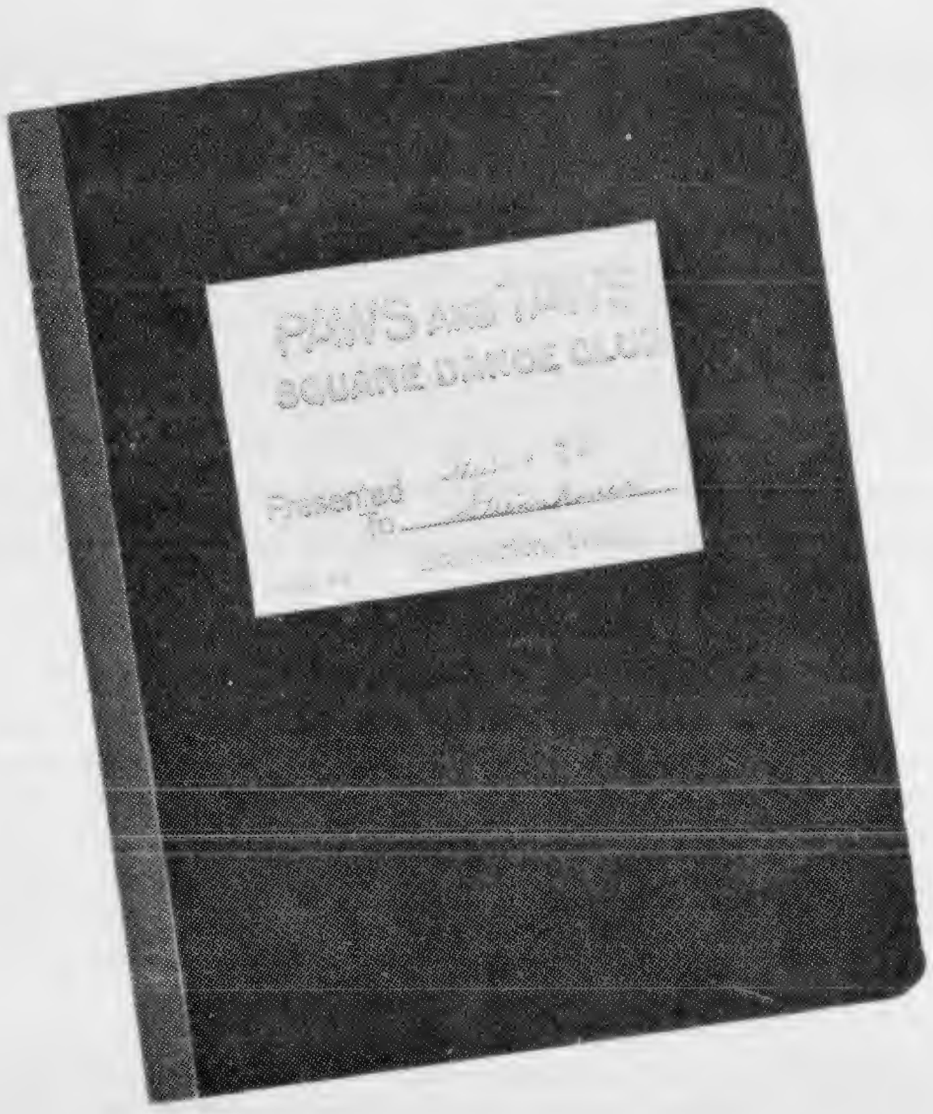
People also like to know about each other and some clubs have developed a handbook for this purpose. These also can be most informative and serve as a keepsake for the members. Here are two examples from opposite sections of the United States.

Bremerton, Washington

The Paws and Taws Square Dance Club has mimeographed a booklet which is presented to each couple as they become club members.

The Paws and Taws began dancing in 1955 and on the page enumerating the past club presidents, it was delightful to find they have left space up to the year 1975. Obviously they intend to keep dancing and perhaps already are thinking toward their 20th Anniversary.

The booklet also includes the club by-laws, information as to regular and special dances and visitations, square dance etiquette, a listing of names, locations and dates of other local square dance clubs and a current officer's list and membership roster.



A sturdy, 9 x 11½" cover protects the pages of The Paws and Taws booklet.

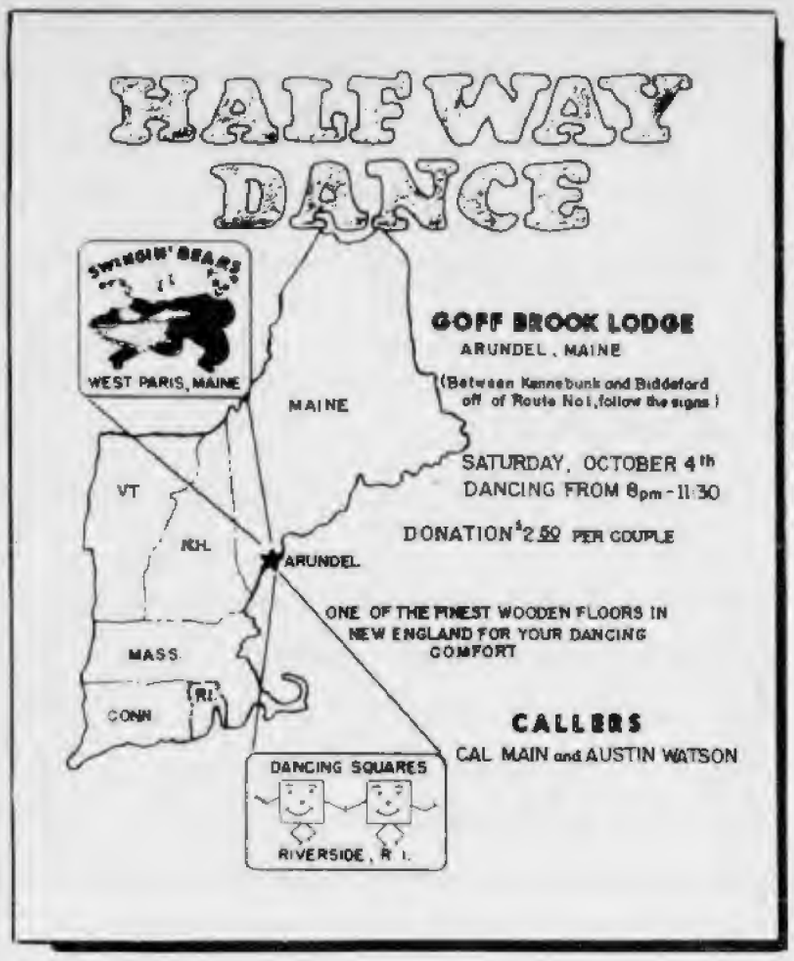
The Star Twirlers' 5½ x 8½" booklet is chuck-full of information.



Chattanooga, Tennessee

The Membership Booklet of the Star Twirlers belongs to a club which began about two years ago. This past Christmas the club officers designed the booklet and presented it to each member-couple as a surprise gift.

The handbook is divided into five sections; Why A Star Twirler? (includes square dance manners and a thoughtful and warm letter from the club caller), History, Customs & Traditions, Constitution & By-Laws, Getting to Know You (the membership list) and Birthdays & Anniversaries.



IDEA DEPARTMENT

Looking for something different for an upcoming special big dance for your club? Why not try what the Swingin' Bears and the Dancing Squares did last October? The first-mentioned club meets regularly in West Paris, Maine; the latter in Riverside, Rhode Island. They decided to co-sponsor a HALFWAY DANCE, to be held at a spot midway between both clubs and to feature both club callers.

It was a total success and the two groups shared the work and expenses and divided the profits.

YOUR ATTITUDE IS SHOWING

ARE YOU ON THE "in" or are you on the "out?" If you're "out" would you like to be "in?" And if you're "in" do you know what it's like to be "out?"

There are three aspects to the ins and the outs; the actual, the mental and the psychological and it's healthier to be in than out. The view of this subject is vastly different depending on which side of the door you are standing.

Being included in the planning or the doing of an activity gives one a sense of well-being plus a secure position of knowing what is going on. Being on the outside brings on a gigantic question mark and an empty, uncertain, vague feeling of a void.

Obviously there are times when it would be impractical to include physically everyone in a club in the preparation of an event, but it is never impossible to let everyone know what is going on. By doing so, you are actually letting them "in" rather than leaving them "out."

Unfortunately too often a person forgets what it's like to be excluded AFTER he finds himself included and thus neglects those individuals who may still be on the sidelines. Regretfully those sidelines never warm up.

So should you have the opportunity to be a part of the inner circle, whatever that inner circle may be involved with, take a look at the perimeter and remember it can be mighty cold out there. Enlarge your horizons and include everyone. You will benefit; they will benefit and so will your club for it will now exude real warmth, understanding and friendship.

QUESTION BOX

Q. We are starting a new club and are about to hire a caller on a permanent basis. Can you tell us what fee we should expect to pay him?

A. In a brief word, no. There is no set scale for square dance callers. Most clubs work this out personally between themselves and their caller. Much will depend on your own area and what is currently being paid as well as on the ability and experience of the caller you are considering. Also you'll need to look at the possible size of your club and the status of its finances to see what you can afford. If this is a brand-new club you may need to work on a pay-as-you-go basis until you become established, unless a group of you plans to underwrite the first few dances.

A caller's fee runs the gamut from absolutely nothing when a caller donates his services either because he is learning and is looking for experience or because of unusual circumstances, to the caller who receives a percentage of the door donations guaranteed against a minimum. In some areas a club caller receives an average of $15.00 an evening; in other areas the going rate is $35.00 and in others $50.00. These, of course, do not include the fees for a traveling caller or for a "big" dance.

Your wisest move will be to talk over your personal situation with the caller or callers you are considering and see what you can work out together. By starting your club hand-in-hand with your caller you'll be forming a partnership which should carry you a long distance and which may prove valuable in working out any problems which might arise in the future.

AFTER PARTY FUN

T.V. QUIZ TIME

LOOKING FOR AN INTERMISSION break during the dance or a simple bit of entertainment to include at your refreshment period? Try this TV Titles Quiz.

Select certain television shows whose titles can be depicted by objects – either actual or by a play on words. Round up these objects before your dance and have them easily accessible either in a box or behind a curtain, but somewhere where the audience cannot preview them ahead of time. By holding up one object at a time, invite the audience to call out what TV show it reminds them of. Don't be surprised if some of the answers do not agree with what you had in mind; they actually may be funnier than you had planned.

Depending on the area in which you live the titles selected may vary as you include certain well-known local programs. However here are some suggestions of national shows which should be familiar to most people.

SAILOR HAT – McHale's Navy or Gilligan's Island.
GERMAN HELMET – Laugh In or Hogan's Heroes.
WESTERN HAT – Any of the western shows.
RECORDING TAPE – Mission Impossible.
CORNCOB PIPE – Beverly Hillbillies.
CHILD'S SKATE – Roller Derby.
BABY PANTS – Romper Room.
COMPASS – Lost in Space.
KITCHEN BOWL – College Bowl or any of the bowl games.
MAP OF THE U.S. – Face the Nation.
DICTIONARY – Get Smart.
IRON – Ironside or Meet the Press.
ROPE – What's My Line?
CLOCK – Any of the game shows.
BAR OF SOAP – Any of the soap operas.
FEATHER – Hee Haw (Are you ticklish?)
TELESCOPE – I Spy.
etcetera and etcetera.

GUEST BADGES

Try BOOMERANG badges for visitors to your square dance. Cut boomerang shapes from construction paper. Print the guest's name on the face of the badge. On the back of the badge, print, type or mimeo, "Thank you for coming. We hope this will bring you back to dance with us again."

BADGE OF THE MONTH



Take a group of enthusiastic dancers, add one couple with a large basement in their home, toss in a collection of square dance records and tapes, and you have the West Whirlers of Long Island, New York.

This group began ten years ago on an informal basis and continued to grow as other square dancers in the area asked to take part. In fact today they even have a "branch" dancing in Pittsburgh, Pennsylvania.

Although they started "nameless," after several months one of the member-couples arrived one evening with a framed plaque dedicated to the West Whirlers, and thus the name was born. Appropriate in its choice, the word "west" was selected as the group did western-style square dancing, all of the members came from west of Long Island and they danced in Jim West's basement.

THE DANCER LOOKS AT SQUARE DANCING

SOME RANDOM THOUGHTS ON CLUBS

By Madeline Allen

SEVERAL MONTHS AGO I WROTE that joining a club and doing your share of work was your "Duty" as a square dancer. Thinking that statement over, I realize that while I still agree with it, it does sound pretty grim. What I would like to emphasize now is that joining a club and working for it is also the most fun a square dancer can have, and that being a member of a congenial club can add years to your life as a dancer.

Pappy Shaw used to say that whereas square dancing is one of the most democratic of entertainments, with the mayor and the janitor dancing together and no one asking any questions, still no one should be surprised if congenial groups of people do drift together, and form clubs that reflect similar tastes and backgrounds. This is particularly true in areas where there are so many dancers that every night offers a choice of places to dance.

Clubs will be held together by various things. Some clubs like to dance, while others do more visiting, and have longer coffee breaks. Some clubs like to take trips together or make visits by bus to other clubs. Others take special pride in the inventive parties they put on. Once you know what your preferences are, you can usually find others who share them.

It's All Part Of The Fun

Mainly, though, the pleasure you will get out of your club dances, as opposed to the other dances you attend, is the fun of seeing your special friends again, and dancing with people you like. Even the business meeting can be fun, although you'd never know it from the way some of them are run. Running a good meeting is a real skill, and when I spoke of doing your share for the club, I did not mean that every member must take his turn as president. Far from it. I meant doing *your* share — whatever you can do best, or at least adequately, and then seeing to it that those who are real leaders get the opportunity to lead.

Insisting on having a turn as president when your real talent is in washing up the coffee pot is just as bad as refusing to work at all. And leaning over backward to give good old Joe his chance, when good old Joe knows his own limitations and does not want it, is equally bad. Most clubs have two or three men who can direct a meeting, keep people laughing and still get things decided, and they should be allowed to share the honors among themselves. Sometimes it is only one person, and the club with one super-president can be very lucky. Of course, the club with no leaders at all does not last very long.

Importance of Support

Once you have found your ideal club, cherish it. Accept the responsibility of coming regularly, even if it is sometimes inconvenient. I personally like the idea of quarterly dues, instead of paying when you come, as it gives the club a steady income for expenses.

We have always felt that it was worth some extra money to us to know that if we did have to miss some dances, the club would still be there when we came back. We also like a club with one caller, who has the responsibility for teaching new things, and setting the style and tempo of the dancing. Guest callers are fine, but we do think one caller ought to be in charge. The club is *his* club, and he can be proud of the way the members dance, and can also be severe with them if they act in a way he does not approve. Correcting styling is very hard for a guest caller to do — in fact, he really can't but a club caller with authority can lay down rules that result in better dancing for everyone, and he should do it.

At this point someone is sure to ask me, "Who sets the standards for a club, the members or the caller? Who decides how fast we are going to dance, or how many new basics are going to be used, or how we are going to promenade?" I think the happiest arrange-

ment is where the club members hire the best caller they can find, or afford, and then let him decide all points relating to his job. He sets the speed, he decides how long the tips will be, and he especially decides what is going to be taught and which dances he will use. If the club as a whole is dissatisfied with his choices, a committee appointed for the purpose may make suggestions, or they may fire him.

Role of The Caller

Individuals ought not to make demands on him, or requests for a change of pace, and if they do, he should not listen to them. On the other hand, the club can decide how much food to serve, and when to break for coffee, and what to do about guests and parties.

If the club wants special guest callers, it would be only courteous to confer with their own caller and get his approval. Similarly, the caller can tell the dancers how he wants them to dance, and what things he does not like to see. If they persist, he can quit. But I have no patience with a caller who says, "I don't like it either (high kicks, extra twirls, etc.) but that's what the dancers want." Either he is their teacher and guide, or he has lost control and ought to be replaced.

If you wonder how square dance clubs can go on functioning year after year with all these problems, you are not alone. It really is an amazing phenomenon. It is less surprising that many clubs do not survive. And this brings me to my last comment on clubs, which is this: if your club seems to be on its last legs, and has no membership left, and there seems to be nothing that can be done for it – try Euthanasia. Maybe it would be better off dead. Then those of the members who were not already lost to square dancing could make a fresh start and add their talents to some others club that would appreciate them. Square dance clubs are wonderful things, but sometimes there are just too many of them in the same area for the number of dancers who might belong to them.

SQUARE DANCE VACATIONS 1970

WE ARE ABOUT TO ENTER INTO one of the most exciting seasons of the square dance year – square dance vacation time. Where shall we go? Will we visit the shores of the Pacific and dance among the tall pines? Will we dance within view of rugged mountain scenery? Will we dance amid the lush greenery and historical associations of the East and South? All of these locations and more are the settings for square dance vacation institutes of great variety. Look at the listings here, take pen in hand and find out about them. Early reservations are advised – many happy times are promised.

Mar. 30-Apr.4—5th European College of Square and Round Dancing. Chiemsee Recreation Area, Germany.

Apr. 10-12—Camping Square Dances, Spring Gulch Campgrounds, New Holland, Pa. Write Rogers, 534 E. County Line Rd., Hatboro, Pa. 19040.

Apr. 17-19—Concord Weekend, Concord Inn Garden Hotel, Concord, Calif. Write Dottie Kiefer, 45H Red Hill Circle Dr. Tiburon, Calif. 94920.

April 17-19—Spring Weekend, Manning Park, B.C., Canada. Write Vic Harris, 20086 Grade Cres., RR 2, Langley, B.C., Canada.

Apr. 24-Nov. 1—(15 Weekends) Chula Vista Resort, Wisc. Dells, Wisc. Write Joe Kaminski, Wisc. Dells, Wisc.

Apr. 26-May 4; May 7-11; May 18-25; May 24-June 1—(4 separate dance vacations)—Fontana Village, Fontana Dam, N.C. Write Manager, Fontana Village Resort, Fontana Dam, N.C. 28733.

May 1-3; Oct. 23-25; Nov. 6-8 Jug End Barn, So. Egremont, Mass. Write Brundage, 83 Michael Rd., Stamford, Conn. 06903.

May 8-10; Nov. 13-15—Funarama Weekends, Sliver Pines Lodge, Idyllwild, Calif. Write Reid, 503 No. 1st St., 42-B, El Cajon, Calif. 92021.

May 15-16—"Funtier," Cacapon Lodge, Berkley Springs, W.Va. Write Ida Stinchomb, 10911 Fleetwood Dr., Beltsville, Md. 20705.

May 15-17—Spring Fling, Atlantic City, N.J. Write Brundage, 83 Michael Rd., Stamford, Conn. 06903.

May 24-June 20; Aug. 23-Sept. 26—(9 separate weeks, 3 weekends in May)—Fun Valley, South Fork, Colo. Write Mack Henson, 2050 Elmwood, Abilene, Texas 79605.

May 30-June 1; Sept. 5-7—Round Dance and Square and Round Dance Weekends, Shady Rest Lodge, Rhinelander, Wisc. Write Elias, 5106 S. Menard Dr. New Berlin, Wisc. 53151.

May 31- June 20—(Pre-Summer Weeks); Aug. 23-Oct. 10—(Late Summer and Indian Summer Weeks)—Kirkwood Lodge, Osage Beach, Mo. Write Square Dance Vacation Mgr., Kirkwood Lodge, Osage Beach, Mo. 65065.

June 5-7; Sept. 4-7—Weekends at Turkey Run State Park, Ind. Write Forsyth, 3201 E. Tulip, Indianapolis, Ind. 46227.

June 5-7; Nov. 20-22—Dance Weekends at Potawatomi Inn, Angola, Ind. Write Peterson, 30230 Oakview, Livonia, Mich. 48154.

June 7-Sept. 5—(13 separate weeks) Peaceful Valley, Lyons, Colo. Write Peaceful Valley Lodge, Star Route, Lyons, Colo. 80540.

June 8 thru Labor Day
Frank Lane's Dance Ranch, Estes Park. Write Lane, P.O. Box 1382, Estes Park, Colo. 80517.

June 9-14—Ed Gilmore's Caller College, Cleveland, Ohio. Write Gilmore, 11473 Pendleton Ave., Yucaipa, Calif. 92399.

June 14-Aug. 29—(11 separate weeks) Rainbow Lake Lodge, Brevard, N.C. Write Schmidt, Rainbow Lake Lodge, Brevard, N.C. 28712.

June 21-26—Ed Gilmore's Callers College, Glenwood Springs, Colo. Write Gilmore, 11473 Pendleton Ave., Yucaipa, Calif. 92399.

July 5-31; Oct. 9-11—(4 separate weeks and Oct. weekend)—Boyne Highlands, Harbor Springs, Mich. Write Squarama, Box 5183, Grosse Pointe, Mich. 48236.

July 6-10; Aug. 10-14—Callers College, Merrillville, Ind., Write Promenade Hall, 7897 Taft St., Merrillville, Ind. 46410.

July 11-15—Callers College, Estes Park. Write Frank Lane, P.O. Box 1382, Estes Park, Colo. 80517.

July 12-Aug. 8—(4 separate weeks) 23rd Ann. Rocky Mountain Square Dance Camp. Write Kermiet, Rte. 5, Golden, Colo. 80401.

July 17-19—Camping and Trailer Weekend, Findlay, Ohio. Write Peterson, 30230 Oakview, Livonia, Mich. 48154.

July 24-26—Campers Weekend, Shades State Park, Ind. Write Forsyth, 3201 E. Tulip, Indianapolis, Ind. 46227.

July 26-31—Square Dancing Asilomar, Plus Special Caller's School, Pacific Grove, Calif. Write Square Dancing, 462 N. Robertson Blvd., Los Angeles, Calif. 90048.

July 26-Aug. 8—(2 separate weeks) Stockton Folk Dance Camp, Stockton, Calif. Write Jack McKay, Director, Stockton Folk Dance Camp, University of the Pacific, Stockton, Calif.

Aug. 2-8—Sierra Square Dance Vacation, Feather River Family Camp, Calif. Write Oakland Recreation Dept., 1520 Lakeside Dr., Oakland, Calif. 94612.

Aug. 7-9—Dance-O-Rama Callers Clinic and Dancers Vacation, Hotel Pathfinder, Fremont, Nebr. Write Bausch, Box 35, Leigh, Nebr. 68643.

Aug. 9-14—Funstitute, West Point N.Y. Write Al Brundage, 83 Michael Rd., Stamford, Conn. 06903.

Aug. 9-15—11th Annual Blue Ridge Square Dance Camp, Clayton, Ga. (22 miles from Highlands, N.C.) Write Cross Trail Square Dance Center, 4150 S.W. 70th Court, Miami, Fla. 33155.

Aug. 15-17; Aug. 17-22—Squaw Valley Square Dance Vacations near Lake Tahoe, Calif. Write Jessie Raley, 3331 Yellowtail St., Los Alamitos, Calif. 90720.

Aug. 24-28—Callers School, Troy, N.H. Write Brundage, 83 Michael Rd., Stamford, Conn. 06903.

Sept. 4-7—Campstitute, Chestnut Lake Campground, Port Republic, N.J. Write Brundage, 83 Michael Rd., Stamford, Conn. 06903.

Sept. 11-13—Square and Round Dance Fun-O-Rama, Wallowa Lake, Ore. Write Crispino, Alpine Mobile Court #52, Rt. 5, Nampa, Ida. 83651.

Oct. 16-18—Fall Weekend, Manning Park, B.C., Canada. Write Al Berry, 521 Young Rd., N., Chilliwack, B.C., Canada.

Oct. 30-Nov. 1—Fall Fling, Uniontown, Penna. Write Brundage, 83 Michael Rd., Stamford, Conn. 06903.

Nov. 26-29—Thanksgiving Weekend, Atlantic City, N.J. Write Brundage, 83 Michael Rd., Stamford, Conn. 06903.

These were the listings received by press time. We'll add more later.

IT'S IMPORTANT TO BE HAPPY — Shirley Johnson



"How do you do it?" an admirer was asking the caller's wife over refreshments. "Every year we've watched you as you traveled through Wisconsin, and though we know you've had a hectic schedule both at home and on the road, you always seem to be so fresh and happy." The caller's wife thought for a minute, tilted her head, then said by way of simple explanation "Oh, I don't know, whenever you are doing something that people enjoy as much as they enjoy square dancing you can't help but feel excited and refreshed. Bruce and I feel exceptionally privileged to be a part of this activity. Perhaps that's what tends to keep us going. If we didn't enjoy it and if we didn't enjoy the people so much, I know that the pace would possibly be more than we could stand." Of course Shirley Johnson, speaking for both herself and for our cover caller, Bruce, hit upon the secret shared by many successful caller-couples. If you like what you do enough; if you feel privileged to be the one to bring pleasure to others through American Square Dancing, then you look upon each experience, upon each day of travel as an opportunity and as a privilege. Throughout the years those who have known the Johnsons have come to realize what an important part of the team Shirley has been. So, as we salute our Cover Caller this month, we also take pride in saluting Shirley Johnson, the caller's wife.

A SQUARE DANCING "special" DIRECTORY for SINGLES



A NOTE IN A RECENT Square Dancing Magazine brought forth information from various sections of the United States on clubs organized especially for partnerless or "single" square dancers. The following groups put out a large "Welcome" sign to single square dancers. A whole new world may be opening up for a lot of people.

California

Bachelors 'n' Bachelorettes (Glendale Chapter) dance every Wednesday at 8 P.M. with guest callers at Arden Rec. Center, 343 W. Arden, Glendale, Calif. Contact Ginney Pannell at 247-8825 or Shirley Delaney at 257-3857.

Santa Rosa Single 8's meet at Monroe Club House, 1400 W. College Ave., Santa Rosa every Wednesday with Keith Gylfe as caller. Contact Avanelle Sutton at 546-5320 or Irene Paul at 546-4874.

Connecticut

Connecticut Singletons S/D Club meets 1st and 3rd Sat. in April; 1st and 4th Sat. in May; 1st Sat. in June at Mathewson School, West River St., Milford, Conn. Contact Mrs. Jeannette Nankervis, 961 Capitol Ave., Bridgeport, Conn. 00606. Tel. 336-4003.

Lone Star S/D Club meets at Stevens School in East Hartford on the 1st, 3rd and 5th Saturdays with the exception of July and August. Contact Peggy McKay at (203) 673-4547 or Wesley Swanson at (203) 529-3286. The club itself may be addressed at P.O. Box 253, East Hartford, Conn. 06108.

D.C. Area

Bachelors 'n' Bachelorettes of the Greater Washington Area dance every Thursday during the year except for Christmas day and during the WASCA Festival in March. Jim Copeland is the caller and the group dances at the Pentagon in Washington, winning a special badge for this. Current President is George Springer, 6004 Argyle Dr., Apt. 4, Falls Church, Va. 22041. Tel. (703) 481-5348.

Illinois

Lawson Grand Squares dance at Lawson YMCA, Chicago Ave. and Dearborn St. in Chicago all year 'round. The evening is divided into segments, starting with a Round Dance Workshop, continuing with a Square Dance Workshop; "Fun" Squares and Rounds and an hour for the "die-hards." Contact Chuck Horak at PA 5-9208 or Harvey Williams at 935-8681, both in Chicago.

Poyner Promenaders welcome both singles and couples. They dance at Hall School, 2001 Heather Dr., Aurora, every 2nd, 4th and 5th Sunday evening with Bob Poyner as caller. Contact G. E. Treadway at (312) 897-3367.

Massachusetts

An Open Singles Dance is run by caller/teacher Ted Sannella every Friday night at the First Church, Congregational, on Harvard Square, Cambridge, Mass. The dance has been going since 1950 and presents traditional New England style of dancing with lots of swinging, contras and European folk dances between sets. Contact Sannella at 148 Cedar St., Lexington, Mass. 02173. Tel. VO 2-5721.

Spares 'n' Squares S/D Club dances every Tuesday night in Avon, Mass. at Gaffney's Hall, 307 E. Main St. 2nd and 4th Tuesdays feature squares; 1st, 3rd and 5th feature rounds. Advance notice of a visit by a single dancer will assure the visitor a partner for the dance. Contact Archie Howell in Stoughton, Mass. at 344-3591, and mention you read the item in Square Dancing Magazine.

Michigan

Detroit Single Eights meet every Tuesday at the G.A.R. Bldg., Grand River and Cass, 1942 Grand River, West. Callers on 1st and 3rd Tuesdays are Dale and Mickey Smith; guest callers on alternate Tuesdays. Contact Winifred Sell at (313) 965-1865 or Nelda Johnson at (313) 563-4573.

Lasky Recreation Singles dance every Friday

(Please turn to page 53)

The Sets in Order
AMERICAN SQUARE DANCE SOCIETY

YOUR SOCIETY REPRESENTED AT NATIONAL CONVENTION

Members of the pro-tem committees seeing SIOASDS through its initial charter membership year will man a special booth at the 19th Annual Square Dance Convention in Louisville, Kentucky, June 25, 26 and 27. Displays of a number of Sets in Order projects will highlight the booth along with special materials and supplies for the proposed National Square Dance Week. Sample petitions for an American Square Dance commemorative stamp will also be available and pro-tem members of the committee will be on hand to answer questions about the society, take orders for promotional and training materials and explain first hand some of the projects under way. Plan now to visit your society's booth and get acquainted or re-acquainted.

ADDITIONAL SCHOLARSHIPS TO BE AWARDED

The first SIOASDS scholarship award is announced this month in the Hot Line section (page 5). From the great number of applicants coming in from eighteen different states and provinces at least one additional scholarship award is contemplated and will be announced in next month's issue of SQUARE DANCING. This is just step one in an in-depth program to encourage the training of teacher-callers to serve as leaders in this activity. The leadership project is headed by pro-tem Chairman Arnie Kronenberger and he and other members of the committee are studying the possibility of an "academy" and of callers conferences in different parts of the country all aimed at the common goal of developing the finest possible leadership to insure American Square Dancing's future.

A DIVERSIFIED CONTINUOUS SQUARE DANCE PROMOTION

With the help of half a dozen agencies and a number of individuals in different parts of the country the Sets In Order American Square Dance Society starts this month a varied program, which when participated in by square dancers, clubs and associations, can result in a heavy impact everywhere. Following up the suggested Official Week of Square Dancing program (page 9) will be a reactivated commemorative stamp program, an all purpose "get acquainted with square dancing" flier designed for the non-dancer, and "television step-one," a suggested program of local area television exposure that can eventually grow to national stature as the various areas throughout the land are individually prepared for an influx of new dancer classes. Of course the pre-planning on a new SQUARE DANCE film continues with a "shooting date" possibly to be announced this summer. The effectiveness of all these programs is in direct proportion to the "feedback" and stimulated reaction of individuals and groups who are writing in to tell of their interest and proposed efforts.

THE POST OFFICE DILEMMA

Normally, each issue of SQUARE DANCING is placed in the mail a full week before the end of the month prior to the date carried on the cover. All copies are mailed by a professional mailing organization within 24 hours of being received from the printer. All copies are processed as rapidly as possible by the main, downtown Los Angeles post office. For that reason, if your copy reaches you past the middle of the month a word with your local post office seems in order. Next month, your May issue should reach you no later than May 6.

ROUNDANCER MODULE

The Lighter Side of ROUNDANCING

The consequences of being a round dance enthusiast, sometimes under "rather unique circumstances," conjure up some rather wild visions. Perhaps you have thought of some of these yourself.

SCENE ONE

Despite the fact that the majority of those on the round dance floor were moving smoothly in a counter-clockwise direction around the hall, you note one couple obviously oblivious to all the others. They are enthusiastically doing the entire routine; however instead of following the general direction taken by the others they start into the center of the hall, move clockwise in the line of direction then abruptly maneuver and, still following the pattern being danced, move toward the wall. Dodging a few worried dancers as they go, they switch their direction, tread once again through the traffic toward the center of the hall. They turn abruptly and in a clockwise direction against the general flow they somehow manage to continue the pattern that eventually turns them toward the wall again. As you watch you realize they are doing each round in the same manner. Finally your curiosity gets the best of you and between dances you approach the young dancers and ask them what gives? "Oh, we love rounds," the feminine member of the duo explodes. Then she confides, "We do have one problem though. We practice rounds at home so that we'll have them down pat. But you know our apartment isn't too big. We start in the kitchen, turn and go through the dining room-living room, then into the bedroom. Once at the wall when we can't go any further we simply reverse the direction."

SCENE TWO

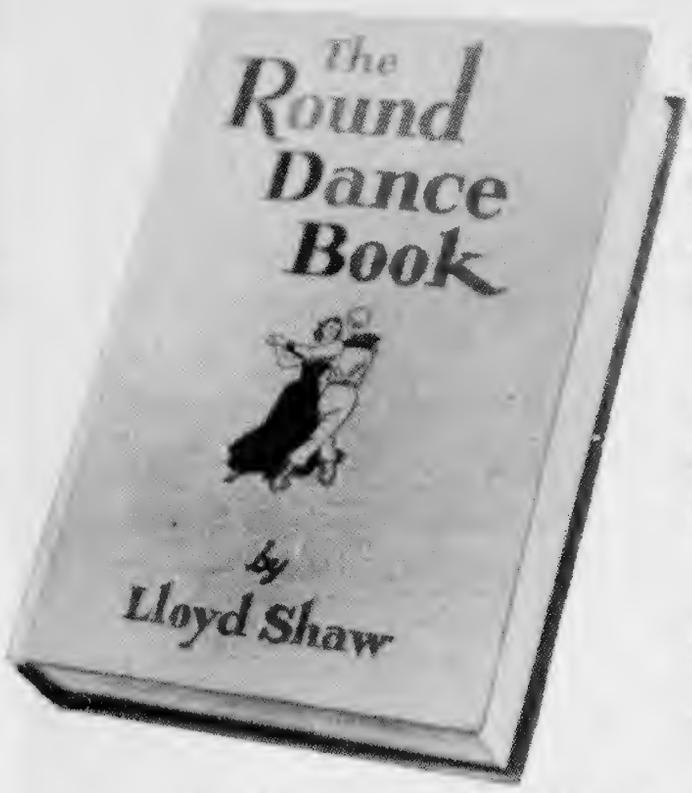
Visualize the couple with just so much "staying power" when it comes to learning new rounds. Short sequences they can remember but the longer, complicated rounds give them a problem. Their solution is simply to learn part "A" of each dance. You see them now as the music for the next round starts. They move out onto the floor, acknowledge, and do a beautiful job with part one. Then almost unnoticed they drift to the sideline and watch and wait. As soon as part "B" is over, the tag is completed and part "C" is in its last two measures, they move toward the floor again. Ah, now it's time for part "A" and our couple is back in the circle and going strong.

SCENE THREE

This couple is as enthusiastic as they come. They have just discovered round dancing and now they are dedicated to catch up with as much as possible as fast as they can. They have purchased records for the eleven round dances current in their area. And now, as the weekend is beginning, they set out to learn all of them in the recreation room of their home. Without a good record player, they borrow the old reliable set from the folks next door. One problem, the machine is a relic of the Benny Goodman era. Undaunted our couple works through Saturday and Sunday and finally has the collection down pat. Only one hitch. The machine plays only 78's. The records they used were 45's. Consequently they are now the only folks in town who can double time every round being danced.

A Background Text for Round Dance Enthusiasts

The Round Dance Book, *Lloyd Shaw, Caxton Press, 1948.*



FOR GENERATIONS AMERICANS HAVE DANCED. Almost from the very beginning America has been a dancing nation and the couple dances or rounds, many of them with roots in countries across the Atlantic, have melted with time into the current round dance picture enjoyed by so many today.

The Polka, Mazurka, Schottische and Waltz enjoyed at one time as individual expressions of ballroom grace and ingenuity found themselves fitted into patterns, choreographed to more modern melodies but still reflecting tradition.

Many of those who dance today possess little in the way of background knowledge on the round dances. For them, reading Lloyd Shaw's *The Round Dance Book* is like discovering some treasure chest filled with precious jewels.

To be sure, this book written twenty-two years ago is not a current guide to the dances done today. It is more than that. It provides much of the Why, How, When answers that round dancers past the casual-interest stage want to know.

Lloyd "Pappy" Shaw, who re-introduced American Square Dancing to the world in the 1930's and 1940's, made no separation between the square and the round dances. That they belong together was evident in his earliest text *Cowboy Dances**. The round dance book written some ten years later simply echoed many of the subjects covered in his personal appearance tours with the Cheyenne Mountain Dancers and in his leadership courses at Cheyenne Mountain School each summer during the 1940's and early 1950's.

What of the book itself? In its more than four hundred pages Shaw gets down to the nitty gritty of many of the basic steps. His collection is an encyclopedia of most of the traditional rounds. Even more important are the background notes which float through the text. Here are some examples.

It is very interesting to me that the ballroom dance, the couple dance, with couples moving freely over the floor, is just about a century old. After a preliminary period in which the old prejudices were softened up by the revolutionary intimacy of the waltz, a thoroughly acceptable new round dance, called the Polka, was introduced and become a positive mania. It changed the style of the ballroom and a new era was born. That was in 1843 in Europe, perhaps 1844 in the United States. Here we find ourselves a hundred years later, trying to trace the story of this century of waltzing.

There have been many different ways of dancing the waltz down through the century, and each dancer thought that he alone was waltzing correctly or rather that he and those who danced exactly as he did, were the only waltzers. Today, fortunately, it has all flowed together into the standard waltz; and although it may vary in many minor details, even the length and position of the step, fundamentally they are all alike and quite truly the standard waltz.

Now you will ask, why do I call it "standard?" Why not call it the "modern" waltz? Because I have had to smile while reading through a century of dance books to see how they all, from the very beginning of the century, refer to their own particular dance as "modern." Alas, they are no longer "modern." "Modern" is such a short-lived word. "Modern" may mean many things to many people. But our standard waltz is just what it says, "a standard – something to measure with," "a basis of true judgment."

*The book is available in many libraries and can be ordered through your bookstore or directly from the Lloyd Shaw Foundation, Box 203, Colorado Springs, Colorado 80901. You'll want a copy in your library.

PAGING THE ROUND DANCERS



Kermit and Marie Decker — Spokane, Wash.

AFTER THE DECKERS HAD ATTENDED square dance classes and joined some clubs, Kermit decided to learn to call. They attended a square dance camp at En-Sid-Sen in 1955 to take part in caller training sessions and then went to seven Brookstitutes for training and as much information as possible on teaching rounds.

By this time they were very interested in rounds and were charter members of Roundup Workshop, an advanced round dance club. In 1961 they were asked to take over as instructors for this group and from then on could be found at every round dance function possible, where they could observe teaching techniques.

The Deckers take part in State Festivals in Washington, Idaho and Montana; have helped at three Far West Conventions and the two Nationals that they were able to attend.

In 1963 Marie and Kermit started the Roundup Romp, a round dance evening with exhibitions between each five rounds. The next morning the four top dances voted on from the exhibitions are taught at a workshop. It was thought this might help to make for better round dancing in the area.

When the Deckers first started calling and teaching they built a recreation room to hold five squares. Last year they outgrew it and built a new hall having a dance area 40′ x 60′ and a record shop in the front. Their mobile home is right beside it — most conveniently.

They teach some kind of dance class — square, basic rounds and advanced rounds every week night and have clubs and other dances on Fridays and Saturdays.

In 1966 Kermit and Marie sold their drugstore, hoping to have some leisure time. But with Kermit working part of the time in another store, the record shop and the teaching, their time is pretty well taken up.

The Deckers are dedicated to the teaching part of the square and round dancing field, thinking it to be a most important facet.

WHAT THEY'RE TEACHING

Ohio's Buckeye Poll, reported by Frank and Phyllis Lehnert, rated the following favorites in January; Columbus Blues, Feelin', It Had to Be You, Dreamland, Symphony, Sunshine Wine, Sassy, Ka Lu A Shag, Far Away Places and vying for 10th position, And I Love Her, You're the Cream in My Coffee.

Round of the Month in Lima was Shenandoah Waltz; in Toledo, Lillie's Back.

The Delaware Valley Round Dance Teachers Assn. on the East Coast releases monthly sheets indicative of the reception of the various round dances taught. In January the two receiving the most "play" were Lillie's Back and Sassy. Next down the line were Columbus Blues, Candy Kisses, Latin Lovers and One of Those Songs.

The Association Round of the Month for February was One of Those Songs; for March Shenandoah Waltz. This information was reported by Janis and Bill Johnston.

ROUND DANCE STYLING



ESCORT POSITION

Partners stand side by side, both facing the same direction with lady's inside left arm passed through the crook of the man's inside or right elbow with her hand resting on the man's wrist. The lady's right hand is holding her skirt up and out. The man's left hand is on his hip pocket with palm out. The appearance is that of "arm in arm."

(Sources include American Round Dancing by Frank Hamilton, published September 1966, Sets in Order.)

•Chapter two

CALLER MODULE

continued

The Science of Calling

By Ed Gilmore

In the first of this chapter of the new Caller's Textbook Ed Gilmore discussed the preliminary drills designed to start an enthusiastic dancer on the road to being a caller. This month the discussion continues with more tips in preparing for a workout with new dancers. It has been pointed out that this method of learning is not a suggested method of teaching new people to square dance; it is designed as a means of instruction for the neophyte caller – Editor

Ready For Drill One

You are now ready to begin your first drill with dancers. Teach the figure to your group using SIGHT TIMING. That is, give the command only and watch the dancers. When you think they are about ready, give the next command, etc. As long as you use this method, the beginner will take more time than we have indicated that the experienced dancers will take, so you will have to teach them the correct number of steps for each movement before you can use your memorized call. Don't hesitate to use this figure many times with different records. New dancers won't mind the repetition and you will be creating the "habit" of phrasing and correct timing for these movements which you will use in other figures countless times in the future.

Now we will repeat the process with a different figure. We will stay with circle action. You will need many such figures for the beginning of calls.

BOW TO PARTNER	4	ALL AROUND LEFT		PROMENADE	14
BOW TO CORNER	4	HAND LADY	6	SWING	4
CIRCLE LEFT	8	SEE SAW PARTNER	6		
		ALLEMANDE LEFT	4		
		RIGHT AND LEFT GRAND	10		

You will note that the promenade will take 14 steps in this figure as it is a full promenade all the way around the set. Experienced dancers invariably close in toward the center of the set on a full promenade. This spiraling action saves two steps, thus the promenade halfway will take 8 and the full promenade 14.

Again you must memorize the sequence of these movements and follow the same process of teaching and calling the figure using sight timing. Teach the correct timing of the new movements that you have added and then call the following:

BOW TO YOUR PARTNER X X
CORNER TOO ring up eight

CIRCLE TO THE LEFT go round the set
about halfway we're not through yet

ALL AROUND THE LEFT HAND LADY
X X SEE SAW

YOUR PRETTY LITTLE TAW X X
ALLEMANDE LEFT and home you go

RIGHT AND LEFT GRAND around the ring
While the roosters crow and the birdies sing.

MEET your lady and PROMENADE EIGHT
X X X X
Promenade two and you promenade four
Take a little walk go round the floor.

For the present let the dancers pause each time they complete the figure. When you become more experienced you will learn to lead them into the next figure just as they return home. The pause will give you an opportunity to listen for the beginning of a phrase to start your next figure.

You may have some difficulty with the fourth couplet. By itself the construction is odd but you will find that you will soon be able to call these movements wherever they occur in the phrase. To the experienced dancer, All Around becomes the command and they are "on the way" while you are saying The Left Hand Lady. The same is true of See Saw when it follows in sequence but these movements have been called in this manner for many years and will probably continue in use for many years to come.

We have not discussed "pitch" which in music or speech is the height or depth of a tone or sound. When we speak we raise and lower the tone of our voice to add expression to what we are saying. We do the same thing in calling for the purpose of clarity and emphasis. We raise the pitch when giving commands and lower it while reciting fill. When we raise the pitch we automatically increase the volume slightly and the higher-pitch sounds penetrate or carry better, thus the commands stand out and are separated from the fill, and the clarity of the call is improved.

The Harmonic Chant

It is very difficult to explain the "harmonic chant" without demonstration but it is the practice of reciting the call in harmony with the chord pattern of the musical accompaniment. You will use three or more notes and, again, it is very important that the commands be raised in pitch to the higher notes of the chant. As you practice reciting your call to the music if you will concentrate on raising the pitch of your voice when saying commands and lower it for the fill you will probably find that your natural sense of pitch will lead you into harmonizing with the music. The harmonic chant is most desirable. In addition to the improvement of clarity it adds to the rhythm of the call as the caller becomes part of the music.

Now we will add a couple of movements and compose another practice figure.

FOUR LADIES CHAIN	8	ALL AROUND LEFT HAND LADY	6
HEAD LADIES CHAIN	6	SEE SAW PRETTY LITTLE TAW	6
FOUR LADIES CHAIN	8	ALLEMANDE LEFT	4
SIDE LADIES CHAIN	6	PROMENADE	14

FOUR LADIES CHAIN across the set
Turn your girl you're not through yet

HEAD LADIES CHAIN across the floor
Now once again CHAIN ALL FOUR

X X X X
Turn right around SIDE LADIES CHAIN

Turn this girl you've got a new baby
WALK ALL AROUND THE LEFT HAND LADY

Come back home and SEE SAW TAW
X X Turn to the corner

ALLEMANDE LEFT and home you go.
PROM-EN-ADE on heel and toe.

Promenade home go man go
Like a Jay Bird a walkin' on frozen snow

X X NOW SWING AND WHIRL
X X X X

They now have their opposite lady so repeat the pattern to return the ladies to home position.

A TRAINING AID AVAILABLE AS PART OF THIS TEXT

Those fortunate enough to attend a callers session given by Ed Gilmore in person will have the distinct advantage of hearing these drills, rather than just reading them. To give this text that same extra dimension, Ed is recording a special practice record. On it he illustrates with the music how the drills are to be used. Then with the same hoedown music but without Ed's voice, you'll have an opportunity to practice the same drill yourself. This special training record will be available to members of the Sets in Order American Square Dance Society. All details for ordering your copy in the May issue.

In this practice pattern we have added a couple of movements and we have used the first 2-couple movement. At this time you should begin to think of the choreography involved. Since each caller must be responsible for the design of the Patter calls that he will use, it follows that he must understand the fundamentals of square dance choreography.

First: You must understand how a movement changes the position of the dancers in a square. In this pattern we have changed the position of the ladies several times without changing the sequential position of the men. Since we assume that you are an experienced dancer we must also assume that you know the beginning and ending positions of the dancers in each movement. The necessity of teaching

these positions to your practice group will strengthen this knowledge. Your experience as a dancer has not necessarily made you aware of the sequential position changes. As an example, in the last practice pattern it is not necessary that the dancers know that they have their original opposites for partners at the end of the pattern. It is imperative that the caller knows.

The oldest and probably the best method of beginning to understand "sequential position" is to "dance mentally." Place yourself mentally in the position of the number one gent and "dance along" mentally and at the same time "keep track" of your original partner. When the sides are active, dance as number two gent. If you begin this method with your simple beginning practice patterns it will pave the way to a better understanding of the rapid changes that occur in the more involved patterns to come.

Second: You must understand the "natural sequence of movements." Very simply stated, this involves the use of the right hand and left hand alternately. All square dance movements can be classified as, 1. Right handed. 2. Left handed. 3. Both hands. 4. No hands. These classifications indicate which hand a movement begins with but not necessarily which hand it ends with. Example: An Allemande Left begins and ends with the left hand and should be followed with a right hand movement, no hands or both hands. A Right and Left Grand begins with the right hand and ends with the left hand. It should be followed by the right, none or both. Some movements involve the use of the right hand for the man and the left for the lady. Good choreography would indicate that these be preceded or followed by no hands, both hands, or (ladies only) right hand, (men only) left hand.

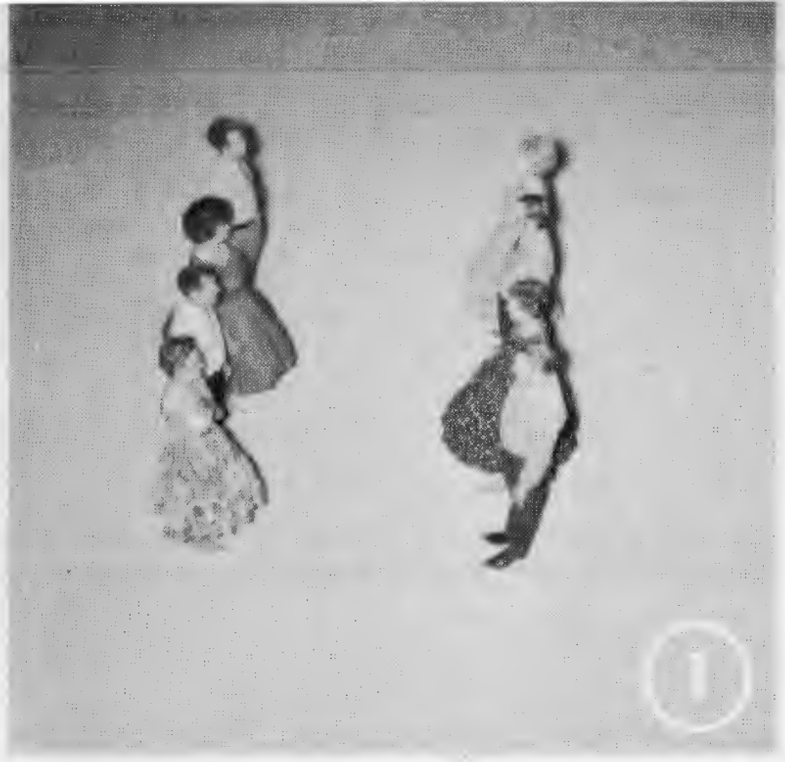
Some "no-hand" movements should be classified as right or left handed. Example; Do Sa Do (right handed) See Saw (left handed). We often follow these with the same hand but the "natural flow" indicates the use of alternate hand when possible. Avoid abrupt changes of direction. In our last practice pattern each movement flows into the next with natural progression. After the courtesy turn of the Side Ladies Chain the directional flow of All Around the Left Hand Lady is continuous and natural. Following the See Saw with a Left Allemande involves the "left to left" adjustment but does not disturb the directional flow.

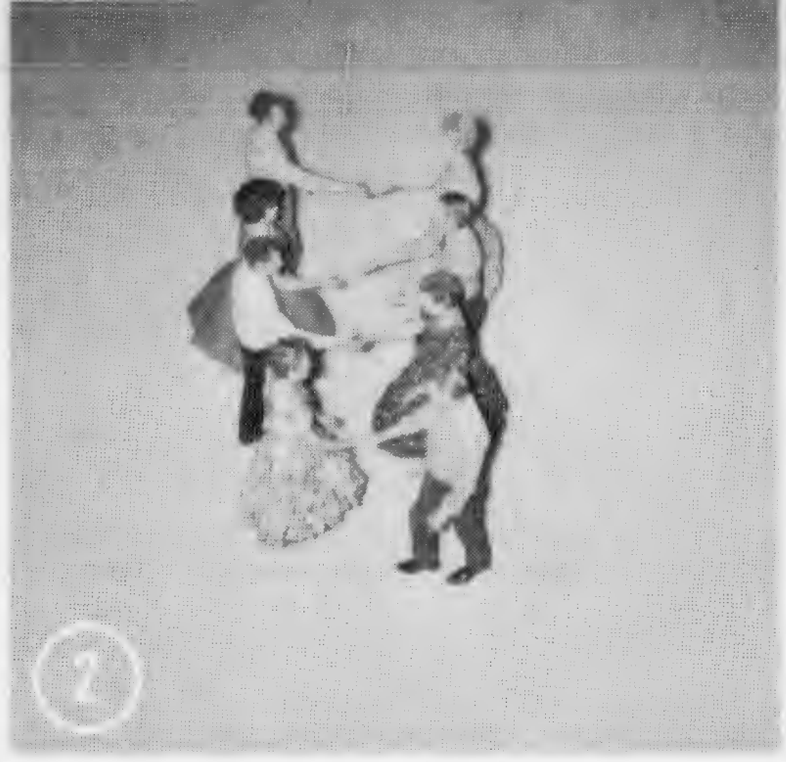
In our next Timing and Phrasing practice pattern we will use our first example of changing step value. Memorize the sequence of the following movements and teach them to your dancers.

HEADS FORWARD AND BACK	6	PASS THRU	2	ALLEMANDE LEFT	4
PASS THRU	4	SPLIT TWO	2	WEAVE THE RING	12
AROUND JUST ONE	4	AROUND JUST ONE	4	PROMENADE	8
		CROSS TRAIL THRU	4	SWING	6

Since most of these movements will be new to your dancers you will need to be very thorough in teaching the timing before you can use your memorized call. Be sure to teach the inactive couples to move apart and back together during the around one action in order to achieve experienced dancer timing. END

Sorry About That, *but we've run out of space for this month's installment. In the May issue of SQUARE DANCING Ed will bring you the drills he uses when practicing these basics. Also, he'll be concluding Chapter Two, "The Science of Calling" with more drills and more sound advice. Watch for it.*







Style Lab

THE BARGE THRU CONTROVERSY

WHEN IS A NAME NECESSARY for a combination of movements and when is it better to simply call a combination by already known basics? This question often arises, and the answer sometimes depends upon, of all things, the style of dancing being done in an area. If dancers moving smoothly to the beat and phrase of the music take sufficient time to turn, maneuver, move, etc. there is probably ample time for good, down-to-earth descriptive calling that will get the dancers through the most complicated modern patterns. On the other hand, with dancers "climbing up the back" of the caller, sometimes the defensive stand is to create short, one-and-two-word-titles that can be shot out rapidly without disturbing the accelerated flow of the dancers.

In some cases callers find that a combination works best. They call the movement by its accepted name and then go on to cue the figure. This is the case with a standard Barge Thru. First of all let's look at the traffic pattern.

From two facing route lines (1) the dancers do a Half Square Thru (2). Forgetting our pictures for a minute, at the end of a Half Square Thru the couple on the outside does a partner trade while those in the center simply Pass Thru and all are ready for the next call. In our illustrated example we continue on with the dancers for the figure Square the Barge. Instead of stopping at the halfway mark we continue on (3) with a full Square Thru (4) followed by the outsides doing a partner trade (5) and the centers passing thru to the completion of the movement (6). Here in Square the Barge there is ample time for full directional calling.

More recently the call Trade By which constitutes the greater portion of the Barge Thru movement, has come into the picture. It requires the Square Thru portion to be called independently and the Partner Trade and the Centers Passing Thru can be incorporated as a Trade By. It's interesting to watch as these movements develop, some to stay with us, others to disappear with time.







19TH NATIONAL SQUARE DANCE CONVENTION JUNE 25,26,27



Tips To a First Timer

HOW TO ENJOY A NATIONAL CONVENTION

Those making their initial visit to a National Convention often wonder what is in store for them, what they should do to make sure that they won't miss any of the big attractions, how they should dress, etc. Here are a few suggestions from square dance hobbyists who have visited National Conventions in the past.

Don't try to do everything. You'll find that it's virtually impossible, for a National Convention makes a three-ring circus look like a piker. With all the various events there are sometimes as many as a dozen activities going on simultaneously. Our suggestion: When you arrive at the convention city and get comfortably squared away in your living accommodations, check in at the convention headquarters, pick up your badge and be sure to purchase a program. Then find some quiet spot, (good luck), sit down and go through the program carefully. Find out what is going on each day. Check the things you want to be sure to see. Then take a deep breath and start out to case the facilities, noting the diagrams furnished in your program to determine where the various halls are situated.

Pace yourself. If you try to dance every minute of the time you may end up too tired to enjoy some of the fun on the last day. So plan to spend some time watching the exhibitions.

What to wear? Naturally for the three days you will find everyone dressed for square dancing. Most frequently one costume for the daytime and one for each evening or at least a change of shirts for the men will do the trick.

Not all dancing. A convention differs from many big dances in that the sit-down sessions play an important part. Pick at least one panel to attend. You will probably find that there are several of interest to you. Leaders from throughout the world of square dancing are selected to give their particular views. The end result is an eye-opening experience that will provide you with a new insight to many phases of the activity. It's good to remember some of the things from these sessions and take them back with you to your home club. Suggestions on how to make clubs more successful, how to include round dancing with the squares and possibly, if you have a hankering to some day do some calling and teaching, you'll enjoy some of the leadership panels.

Dances or workshops? The daytime workshop sessions introduce new dance material, new exploratory movements and occasionally tips on styling that will help you with your dancing. In the evening activities in the various halls take on a party flavor and you'll be dancing to many callers whose names may be new to you but who will provide you with hours of dancing pleasure.

Added attractions. If you come from a small town or from a place where square dancing is just starting you'll find lots to OH! and AH! about during your stay. Be sure and block out some time early in the session to visit the various display booths.

A Parting Shot. One of the big pleasures is discovering how others treat their activity. You'll get dozens of ideas to take home with you. You may even have the tendency to want to rush right home and *change things.* Try to remember that every area is different, and if you do feel that you're ambassadors, bring your report back with you to the folks at home. Undoubtedly there will be many ideas that can be used. However it's not too frequently that one area will have the complete success pattern for another. So, go and enjoy yourselves. That's what they're all about. END

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

Manitoba, Canada

Swinging 69-ers Square Dance Club meet every Friday from mid-September until the end of April at St. Patrick's Parish Hall, Spruce and Riddle, Winnipeg, Manitoba, Canada. Visitors are welcome. The caller is Paul Kostuck. Tel. 233-6427.

Arizona

April 4 is the date for the Annual Spring Fling at Davis Monthan Air Force Base Community Center near Tucson. The featured caller will be Bruce Johnson. Write Cal Jolly, 529 N. Medford Dr., Tucson, Ariz. 85710.

The Copper Cousins Square Dance Club of Globe will sponsor its First Globe Jamboree on May 8-9 at the Globe High School Gymnasium and St. Paul's U.M. Church. Multiple callers will be featured along with the music of Schroeder's Playboys. Write Shannon Duck, Box 341, Globe, Ariz. 85501.

— Jim Houseweart

Texas

On the staff at the Lubbock Area Square and Round Dance Festival will be Harry Lackey and Otto Degner on squares with Jack and Darlene Chaffee on rounds. The Festival will be held at Fair Park Coliseum on April 3-4. *— Mary Barbee*

Camping Squares of Texas will have their State Camp Out at San Gabriel Park, Georgetown, on April 4-5. Any campers who will be in Texas during the summer are invited to contact Tom and Flora at 1104 Church St., Brady, Texas 76825 — Tel. (915) 597-5612.

British Columbia

The Trail and District Square Dance Assn. Annual Jamboree is set for April 24-26 at Trail with Dick Houlton calling. A turkey dinner and a cowboy breakfast will be features.

— Mrs. P. Caputo

Manitoba

Dancing to Beat '70 is the title selected by the Square Dance Federation of Manitoba for their square dance at the Marlborough Hotel in Winnipeg on April 30, May 1-2. Dick Jones and Johnny LeClair wil be calling, with rounds by Jessie and Bob Ritch. Write Doug Beatty, 24 Blue Heron Crescent, Winnipeg, Man., Canada. *— Robert Kenyon*

Alaska

"Head North," say our Alaskan square dance friends "and take in the 4th Alaska Festival in Fairbanks on July 3-5." Ernie Kinney from California will be the caller. To register ahead of time, always a good idea, write Bob Brown, Box 5447, College, Alaska 99701. Housing Chairman is Keith Porter, Box 5065, College, Alaska 99701. Dancers from all over the state will be present at the Festival so any visitors planning to go to Alaska are especially invited to meet and dance with them.

— Hector Therriault

Louisiana

Twelve callers and three M.C.'s will perform at Houma's 7th Annual Square and Round Dance Festival in Houma on April 11 at the Municipal Auditorium. The unique Bayou Country festival will be sponsored by the Knight Twirlers and The Firehouse Squares of Houma. Write Calvin Talbot, #19 H.M.S. Court, Houma, La. 70360.

Saturday April 18 is the date for the New Orleans Round Dance Festival at the Palomino Room, Bar-None Ranch. Nita and Manning Smith will be in charge. *— Opal Goodman*

The Holiday in Dixie Square and Round Dance Festival will take place at the Municipal Auditorium in Shreveport on April 18. Callers scheduled are Andy Petrere, Bailey Campbell, Mac McCoslin, W.D. Wood. Ray and Lillie Doyal will supervise the rounds and the Star Dusters will present an exhibition. Write Harrison Vance, P.O. Box 1485, Shreveport, La. 71102.

Virginia

The Peninsula Square and Round Dance Assn. (serving Williamsburg, Yorktown, Hampton and Newport News) will present its Spring

Dance on April 18 at the Warwick High School Cafeteria in Newport News. Ron Shamblin will be calling. There are 14 member clubs in this association. — *Bill Wandall*

Max Forsyth and Jerry Helt will be at the mike when the 16th Virginia Square Dance Festival gets under way in Charlottesville at the University of Virginia Gym, on April 4. Irv and Betty Easterday will be in charge of rounds. — *Cary A. Smith*

Tommy Stoye called for the Bachelor 'n' Bachelorettes 3rd Anniversary Dance on March 5 in the Washington, D.C. Area.

Bill Wallace is the new Editor of Calls and Cues, the publication of the Washington Area Square Dancers Assn.

Some 15 callers and five round dance teams will contribute their talents to the First Washington Fall Cotillion on October 29-31. Location will be the New Washington Hilton Hotel in Washington, D.C. Write Red Hardin, 1907 Prout Place, Falls Church, Va. 22043.

North Carolina

Dave Taylor, Marshall Flippo and Jack and Darlene Chaffee were on the staff at the 11th Annual Tar Heel Square-up, March 27-28. Park Center in Charlotte was the place.

Allen Tipton will be in Shelby on April 17 to call a dance for the AmVets Country Cousins Western Square Dance Club. It will be held in AmVets Post 42's newly decorated ballroom which has 4500 square feet of oak floor and air-conditioning. — *Elmer Wheelus*

Kentucky

The Blue Grass Hoppers of Lexington had their 15th Annual Spring Festival on March 14 with Jim Dobbs calling.

The 4th Annual National Mountain-Style Square Dance Festival is planned for Hoedown Island in Natural Bridge State Park on June 12-13. Kentucky Mountain style dancing and western style squares are also enjoyed at the Park on Saturday nights from May 2 thru November 28 and on Friday nights from May 29 thru August 28. Write Richard Jett, West Liberty, Kentucky 41472.

Florida

The 8th Annual Cotillion of Capital Squares will be held on May 2 at the Florida State University Ballroom in Tallahassee. Barry Aronovitch is the slated caller. — *Mildred Kearton*

Marguerite Adshead is new president of Mr. Sun's Sets Club of St. Petersburg. Serving with her will be Ginny Evenson, George Garrett and Margaret Mitchell. — *Dorothy Ricker*

Oregon

Hayloft Rounders will "Make Whoopee" at their 7th Annual Round Dance Holiday featuring Jack and Darlene Chaffee on May 29-31 at Square Dance Center, Portland. Write Frank Robinson, Apt. #47, 1820 N.E. 104 Ave., Portland, Ore. 97220.

California

The 2nd Annual Shasta Cascade Square and Round Dance Jamboree will go at Shasta High School, Redding, on April 3-5. Bob Fisk will call the squares; Willie and Vonnie Stotler will cue the rounds. A Trail End Dance on Friday night will be a kick-off for the affair, with Ed Slote, Ernie Sanford and Ben Meeks calling. Write Shasta Cascade, P.O. Box 2064, Redding, Calif. 96001. — *Viviana Lisota*

The Moose Lodge in Newhall is holding free beginners square dance classes on first and third Sundays at 2 P.M. in the Lodge Hall, 23045 Lyons Ave., Newhall. — *Robert Helms*

In conjunction with the Bicentennial Celebration going on all year on the Monterey Peninsula, area square dancers are presenting the Monterey Square Dance Festival on August 7-8. Johnny LeClair and Ernie Kinney will be calling and Brad and Barbara Bradford will be in charge of round dancing. There will be After Parties, a Square Dance Breakfast and dancing all day long on Saturday. Seaside High School in Seaside is the spot. Write B. A. Jones, Carmel Valley, Calif. 93924.

Illinois

Newly elected officers for the Chicago Area Callers Assn. are: Gene Tidwell, President; Al Schnaffner, Vice-President; Warren Buchholz, Treas.; and Vera Meier, Secretary. Committee members are the Paul Thompsons, Doc Adams, Gus Homanns, Charles Jaworski, Sonja Sekulish and George Gruwell.

April 24-25 are the dates for the 22nd Annual Greater St. Louis Festival of Roses in Belleclair Exposition Hall, Belleville. Charles and Bettye Procter will teach the rounds and Jack Lasry will call for square dancing. Write Bill Krasner, 7833 Birchmont, St. Louis, Mo. 63130. — *Val Heist*

The Joliet Herald News and the Chicago Tribune have both recently done excellent coverage of square dance events. The Herald

did a full page spread with pictures and columnist Terri Schultz of the Tribune covered a square dance occasion for the mentally retarded. A local dancer writes of the Herald story, "She (Beverly Keniston) seemed to capture the spark and exuberance of the movement." — *Hiloh H. Mead*

Iowa

On March 22 the Central Iowa Callers Assn. held its 17th Annual Spring Festival in Des Moines. Profits were loaned to the Ways and Means Committee of the Central Iowa Federation of Clubs to help offset expenses for the National Convention in Des Moines in 1972. — *Larry W. Larson*

The 8th Annual Iowa State Convention sponsored by the Central Iowa Federation took place at Des Moines on March 6-7. Callers came from Iowa and surrounding states. — *Ward S. Hill*

Nebraska

Prairie Schooners of Sidney will hold their Annual Nebraska Crippled Children Benefit Dance on April 4 at the 4-H Building, Cheyenne County Fairgrounds. This year it will be combined with a Night Owl Dance which will take over when the benefit quits and go on until 5 A.M. Gordon Beckman will be M.C. and his Colorado Wheelers, a wheelchair square dance exhibition group, will entertain. — *George Hare*

Minnesota

Providing a bright spot in the lives of the mentally handicapped people in Anoka State Hospital are a group of square dancers who go every other Wednesday night to dance for and with the patients. Callers Ole Greip and John Wald and their dancers give of their time and energy to provide fun, sociability and healthful exercise. — *Shirley Smith*

Indiana

The Double "H" Square Dance Club of Jeffersonville will present its first Weekend Roundup on April 11 at Eastlawn School and on April 12 at Seneca School. C. O. Guest will *guest*-call and Clancy and Betty Mueller will handle the round dance workshop. Write Ray Bryant, 3111 S. 4th St., Louisville, Ky. 40214.

Michigan

May will be Tulip Time in Michigan again and time also for the 11th Tulip Time Festival Square Dance on May 16 at West Ottawa High School Gym, Holland. Bob Augustin will come from New Orleans to call the squares;



When it comes to records, George and Marion Dixon, Santa Rosa, California deserve special recognition, setting out to meet as many new square dancers as possible while having the time of their lives. This couple danced one hundred and twenty seven consecutive nights at Fun Valley square dance resort in Colorado.

Sam and Thelma Nay will be in charge of rounds. The Wooden Shoe Klompen Dancers will perform an exhibition dance. Write Holland Tulip Time Festival, Inc., Civic Center, 150 W. 8th St., Holland, Mich. 49423. — *John W. McClaskey*

Michigan Round Dance Teachers will have their 2nd Annual April Fling at Waverly Junior High in Lansing on April 18 from 3 to 6 P.M. Don and Donna Teufel are Chairmen. — *Margaret Lane*

Colorado

June 12-13 are the dates for the Pikes Peak Pow Wow which indicates the theme for the 16th Colorado State Square Dance Convention at Harrison High School, Colorado Springs. Bob Ruff will be M.C. and featured caller. Included in the festivities will be a Buffet Luncheon and Style Show, a Buffet Banquet, Campfire Capers (the After Party), special arrangements for Teens and Solo Dancers. Write John Suter, 2204 Robin Drive, Colorado Springs, Colo. 80909. — *Larry Perotti*

Fort Carson now has a square dance club which dances every Thursday in the Cheyenne Shadows Service Club. They will have their First Annual Independence Day Dance on July 4. — *Bill Kirkpatrick*

Ontario

April 25 is the date of the Barrie Promenade at Barrie District North Collegiate. The staff will consist of Norm Wilcox, Bob Jaffrey, Ernie Dempster, Lorne and Betty Hay and other

(Please turn to page 54)

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Sets in Order WORKSHOP

FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

April, 1970

TO BE CHALLENGING, dance patterns need not necessarily be new. At the same time something, simply because it is old, is not necessarily guaranteed to give pleasure. Selecting the best from what is available, old and new alike, is the aim of this month's feature caller. Al Berry has called in many of the Canadian provinces, in several of the States and a few years back in England and Germany. Here are some samples of the types of patter calls he enjoys using. Remember, in this feature it does not follow that the calls presented are original with the feature caller but are ones that he finds most enjoyable.

(38)
One and three promenade
All the way around
Sides right and left thru
One and three lead right
Circle to a line
Cross trail
Men star right
Girls promenade
Reverse the star and the ring
Partner box the gnat
Pull by
Left allemande

One and three square thru
Spin chain thru
Girls fold
Boys turn back
All eight fold
Spin chain thru
Girls fold
Boys turn back
All eight fold
Spin chain thru
Turn thru
Left allemande

One and three lead right
Circle to a line
Pass thru
Wheel and deal
Turn your back on your partner
Wheel and deal
Turn your back on your partner
Wheel and deal
Turn your back on your partner
Bend the line
Crosstrail
Left allemande

Two and four right and left thru
Head ladies chain
Heads swing star thru
Pass thru outsides
Center four square thru
Outsides cloverleaf
Double swing thru
Right and left thru
California twirl all eight
Center four square thru
Outsides cloverleaf
Double swing thru
Change hands
Left allemande

Heads crosstrail around one
Pass thru
Do sa do to ocean wave
Swing thru
Fold the girls behind the boys
Double pass thru
Centers in
Cast off three quarters
Pass thru
Wheel and deal
Substitute
Pass thru
Do sa do to ocean wave
Swing thru
Fold the boys behind the girls
Double pass thru
Centers in
Cast off three quarters
Pass thru
Wheel and deal
Substitute
Box the gnat
Square thru three quarters
Left allemande

Side ladies chain
Number two face corner
Box the gnat
New sides crosstrail round two
Hook on the ends
Pass thru
Bend the line
Pass thru
Wheel and deal
Centers pass thru
All slide thru
Men star right
Girls star left
Girls slide in behind your man
Right hand star
Girls turn around
Left allemande

Four ladies chain three quarters round
Same ladies chain across the town
Heads square thru four hands
Swing thru
Girls trade
Boys trade
Swing thru
Boys trade
Girls trade
Square thru three quarters round
Left allemande

(47)
Head ladies chain
Heads right and left thru
Crosstrail
Behind the sides star thru
Two and four right and left thru
Same two ladies chain
All eight half sashay
Centers square thru three hands
Left square thru with heads three hands
Partner right
Right and left grand



AL BERRY

No newcomer to the square dance picture, Al has been calling for twenty years. He has been on the staff of several square dance camps and has toured extensively. With a university background of recreational and physical education, Al has been instrumental in helping many areas to "discover" square dancing. Presently he serves as boys' counselor at a school in Chilliwack, British Columbia. Over the years Al and his wife Norma have worked with a number of outstanding childrens' groups. They conduct a yearly beginners class and Al has a school club as well as two regular clubs, the Surrey Square Wheelers and his home club, the Rhythm Reelers. Three of their four children are square dancers. Al finds that calling takes up a fair portion of his schedule but still finds times to run for city alderman.

Heads to the right
Circle to a line
Pass thru
Men trade
Centers trade
Ends trade
Men trade
Ladies left allemande

Head ladies chain
Sides right and left thru
Allemande left
All promenade
Heads backtrack
One half square thru
Girls square thru three quarters
Men turn back
Left square thru four hands
Bend the line
One half square thru
Men square thru three quarters
Girls turn back
Left square thru four hands
Bend the line
One half square thru
Girls square thru three quarters
Everybody turn alone
Dixie chain on a double track
Girls turn back
Left allemande
(45)
Heads lead right
Circle to a line
Square thru
Inside two star right
Others turn alone
Pick up partner
Star promenade
*Back out
Circle left
Ladies forward and back
Pass thru
Around one line of four
Pass thru
Bend the line
Ladies chain
Pass thru
Bend the line
Box the gnat
Change girls
Square thru three quarters
Left allemande
Or from*
Inside ladies rollaway
Four ladies turn back
Once around
Partner do paso
Roll promenade

SPECIAL WORKSHOP EDITORS

Joy Cramlet Coordinator
Bob Page Square Dance Editor
Ken Collins Final Checkoff

Heads to the right
Circle to a line
Pass thru
Heads California twirl
Centers trade
Wheel and deal
Pass thru
Left allemande

One and three right and left thru
Square thru three quarters
Both turn right single file
Lady round two
Gent round one
Four in line
Pass thru
Wheel and deal
Left allemande

HIAWATHA SPECIAL
By Bruce Vertun, Lake Hiawatha, New Jersey

Four ladies chain
Sides right and left thru
Same ladies chain
Heads pass thru
Separate around one
Into the middle and star thru
Half square thru
Do sa do to ocean wave balance
Swing star thru partner trade
Swing thru spin the top and
Balance
Right and left thru
Rollaway a half sashay
Star thru
Bend the line
Left allemande

A LITTLE ONE
By Jack May, Toledo, Ohio

Heads right circle to a line
Pass thru boys run
Cast off three quarters
Square thru three quarters
Left allemande

HERE ARE THREE SHORTIES By Bill Barnes
Cornish Flats, New Hampshire

Head ladies chain to the left
Head men chain to the right
Left hand swing
Roll promenade
Heads wheel around star thru
Eight chain three
Left allemande

Whirlaway half sashay
New head ladies chain to the right
New head ladies chain to the left
All four ladies turn left
Left allemande

Sides face
Grand sashay

EIGHT CHAIN MURDER
By Dick Bayer, Fenton, Michigan

One and three square thru
Four hands around
Right and left thru outside two
Eight chain thru
Heads four sides three
Sides left square thru
Heads divide and star thru
Left allemande

ALL 8 PEEL OFF
By Jay Fenimore, Hollywood, Florida

Sides right and left thru
Number one back to back
Right to corner box the gnat
Square your sets just like that
Heads cross trail thru around two
Line of four forward and back
Star thru
All 8 peel off
(To a line of 8 all facing same direction)
Bend the big line pass thru
All turn right single file
Girls turn around dixie grand
Right left right
Left allemande

SINGING CALL*

DOG FIGHT
By Ed Stephan, Spokane, Washington

Record: Hi-Hat #388, Flip Instrumental
with Ed Stephan
OPENER, MIDDLE BREAK, ENDING
Join hands circle left
Go walkin' 'round the set
Left allemande
Come back and promenade
The girls back track and then
Same one turn thru my friend
Left allemande your corner
Now weave around the ring
You told me that
This girl was a sweetheart
So do sa do and promenade again
But I wouldn't take her to a
Dog fight
Even if she had a chance to win
FIGURE:
The head two promenade halfway
Then turn in star thru pass thru
A right hand star and then
Star right go full around
Everybody turn back
A left hand star full around
Just the men turn back
Left allemande
Go home and do sa do her
Your corner swing and
Promenade again
I wouldn't take her to a
Dog fight
Even if she had a chance to win
SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

ROUND DANCES

HIGH MIDNIGHT — Hi-Hat 871
Choreographers: Phil and Norma Roberts
Comment: A routine for experienced dancers. An excellent big band music sound with a contemporary flavor.

INTRODUCTION

1-4 OPEN FACING **(Drum Roll) Wait; Wait; Apart, Point, Together M face** WALL **in** BUTTERFLY, **Touch; Point, Touch, Side, Close;**

PART A

1-4 **Side, Behind, Turn to** OPEN **facing** LOD, —; **Rock Fwd, Recov, Face to** BUTTERFLY, **Close; Side, Behind, Turn to** LEFT OPEN **facing** RLOD, —; **Rock Fwd, Recov, Face to** BUTTERFLY, **Close;**
5-8 **Change Sides, 2, 3, —; (Spot Twirl) Circle L, 2, 3 end facing** COH **and partner with M's L and W's R hands joined, —; Rock Apart, Recov, (W ¾ L Twirl end in front Rock Swd, Recov, Close to** BUTTERFLY, —;
9-12 Repeat action meas 1-4:
13-16 **Change Sides, 2, 3, —; (Spot Twirl) Circle L, 2, 3 end facing** COH **and partner with M'S L and W's R hands joined, —; Rock Apart, Recov, (W ¾ L Twirl end in front of M facing** RLOD **and** CLOSED) **Turn to face** LOD, —; **Rock Swd, Recov, Close, —;**

PART B

1-4 **Fwd, —, Rock Fwd, Recov; Step Back (W turn to** SEMI-CLOSED), —, **Rock Back, Recov; Walk Fwd, 2, Step/Hop, Step/Hop; Back, Close, Pick-up to** CLOSED, **Fwd;**
5-8 Repeat action meas 1-4 Part B except do not pick-up to CLOSED, instead Step Fwd turning to face partner end M facing WALL in CLOSED:

PART C

1-4 **Side, Close, Fwd, —; Point Fwd, Touch, Point Swd, Touch; Side, Close, Back, —; Point Bwd, Touch, Point Swd, Touch;**
5-8 **Side, Close, Turn to** OPEN **facing** LOD, —; **Fwd, 2, 3, —; Apart, Close, Apart, Touch; (W Solo L Spin end in** BUTTERFLY **facing partner) Together, Close, Face, Touch;**

SEQUENCE: A-B-C-A-B-C plus Ending.
Ending:
1-4 **Side, —, Behind, —; Side, —, Front, —; Side, Behind, Side, Front; Side/Close, —, Side/Point, —.**

IT ALL DEPENDS ON YOU — Hi-Hat 871
Choreographers: Bill and Myrt Kimberling
Comment: A big band instrumental and a smooth but easy two-step routine.

INTRODUCTION

1-4 OPEN FACING **Wait; Wait; Apart, —, Point, —; Together to** CLOSED **M facing WALL, —, Touch, —;**

DANCE

1-4 **Side, Close, Fwd, —; Fwd, Side, Close, —; Side, Close, Back, —; Back, —, Side, Close;**
5-8 **Side, Close, Thru twd** RLOD, —; **Side, Close, Thru twd** LOD, —; **Turn Two-Step; Turn Two-Step end M facing** WALL;
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED facing LOD:
17-20 **Fwd Two-Step; Fwd Two-Step; Cut, Back, Cut, Back; Dip Back, —, Recov to** CLOSED **M face** WALL, —;
21-24 **Side, Close, Fwd, —; Side, Close, Thru, —; Side, Behind, Side, Front; Pivot, —, 2 end M facing** LOD, —;
25-28 **Fwd Two-Step; Fwd, —, Fwd, Close; Bwd Two-Step; Back, —, Back, Close;**
29-32 **Fwd, —, Fwd/Turn 1/4 R M facing** WALL, —; **Turn Two-Step; Turn Two-Step; (Twirl) Fwd, —, 2, —;**

SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-2 **(Twisty Vine) Side, —, Behind, —; Side, Close, Apart, —.**

SAY WHEN — MacGregor 5008
Choreographers: Walt and June Berlin
Comment: Good music and an intermediate level dance routine with a soft shoe flavor. One section has no music. This record has music on one side and same music with voice cues on the other.

INTRODUCTION

1-4 OPEN FACING **Wait; Apart, —, Point, —; Side to** BUTTERFLY, **Behind, Side, Behind; Step, Brush, Brush, Brush;**

PART A

1-4 **Fwd to** OPEN, **Brush, Fwd, Tap; Fwd Two-Step; Fwd, Brush, Fwd, Tap; Fwd Two-Step end in** BUTTERFLY **M facing** WALL;
5-8 **Side, Behind, Side, Behind; Fwd to** OPEN, **Brush, Brush Brush; Fwd, Lock, Fwd, Lock; Fwd, Brush, Brush, Brush;**
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8:

INTERLUDE

1-4 **Fwd, Close, Fwd, Flare; Fwd, Flare, Fwd, Close; Fwd, —, Fwd, Close; Back, —, Point Back,** —;
5-8 Repeat meas 1-4 of Interlude:

PART B

1-4 **Side to** BUTTERFLY, **Brush, Side, Tap; Side, Close, Side, —; Side, Brush, Side, Tap; Side, Close, Side, — end in** OPEN **facing** LOD;
5-8 **Side, Behind, Side, Behind; Step, Brush, Brush, Brush; Side, Behind, Side, Behind; Step, Brush, Brush, Brush;**

SEQUENCE: A-A-Interlude-B-A-A-Interlude-B-A-A-Interlude-B plus Ending.
Ending:
1-2 **Side, Behind, Side, Behind; Step to** OPEN, **Brush, Point, —.**

SHADY FRENCH LIPS — MacGregor 5009
Choreographers: The Arnfields, Tetzlaffs and Highburgers
Comment: A danceable medley of three old time favorites. "Dancing Shadows," "Miss Frenchy Brown" and "Hot Lips." This record has instrumental on one side and some music with voice cues on the other side.

DUET IN THREE QUARTER TIME — Grenn 14131
Choreographers: Jack and Lee Ervin
Comment: Nice smooth waltz with good music and twelve measures repeat.

INTRODUCTION

1-4 OPEN **Wait; Wait; Apart, Point, —; Together to** BUTTERFLY, **Touch, —;**

PART A

1-4 **Step to** OPEN, **Swing (turning Back to Back), —; Side Behind, Side/Turn to face** LOD **in** OPEN; **Fwd Waltz; Step, Swing (turning to face each other taking** LOOSE-CLOSED, —;
5-8 **Side, Behind, Side; Manuv, 2 , 3 end M facing** RLOD **and** CLOSED; **(R) Waltz Turn; (R) Waltz Turn;**
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8 except on meas 16 W Twirl to end facing diag COH and RLOD in BUTTERFLY SIDECAR:

PART B

17-20 **Twinkle, 2, 3 end in** BANJO; **Twinkle, 2, 3 end in** SIDECAR: **Twinkle, 2 ,3 end in** BANJO; **(½ L Face Twirl) Manuv end** BUTTERFLY BANJO **M facing** RLOD;
21-24 Repeat meas 17-20 except traveling RLOD end CLOSED M facing LOD:
25-28 **Balance Back, —, —; Pivot, 2, 3 (Twirl, 2, 3:) Fwd Waltz end in** SEMI-CLOSED; **Thru, Side, Close end M facing** WALL **in** CLOSED;
29-32 **Whisk, 2, 3; Manuv, 2, 3 end facing** RLOD **in** CLOSED; **(R) Waltz Turn; (R) Waltz Turn to** OPEN;

SEQUENCE: Dance goes thru twice. Second time thru end in BUTTERFLY M facing WALL for Ending.
Ending:
1-5 **Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Side, Behind, Side; Thru, Side, Close; Apart, Point, —;**

TOWN TAVERN — Grenn 14131
Choreographers: Bill and Gloria McGill
Comment: Good big band music. Dance is very active. Not for the novice. Tune is the old favorite "There Is A Tavern In The Town."

INTRODUCTION

1-4 OPEN FACING **Wait; Wait; Apart, —, Point, —; Together to** SEMI-CLOSED, **—, Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step end M facing** WALL LOOSE-CLOSED; **Side, Behind, Side, Front; Side, Draw, Close, —;**
5-8 **Rock Side, Recov, Cross/Check, —; Recov. Side, Cross** BANJO, **—; Rock Fwd, —, Recov, —; Rock Fwd, —, Recov to** SIDECAR **M facing** RLOD, **—;**
9-12 **Fwd, —, Side/L Turn end** CLOSED **M facing** WALL, **—; Back/L Turn to** BANJO, **—, Side/R Turn face** WALL, **—; R Turn Fwd to** SIDECAR **M facing** RLOD, **Close, Back, —; Back L Turn to** CLOSED **M facing** WALL, **—, Fwd L Turn end facing** LOD **in** SEMI-CLOSED, **—;**
13-16 **Fwd Two-Step; Fwd Lock, Fwd, Lock; (R Twirl) Fwd, —, 2, —;** OPEN **Fwd, —, 2, —;**

PART B

17-20 **Fwd, —, Point Fwd, —; Back, —, L Turn Back, Side; L Turn Thru end facing** RLOD, **—, Point Fwd, —; Back, —, Turn Side to** BUTTERFLY **and** WALL, **Close;**
21-24 **Fwd Turn face** LOD **to** OPEN, **—, Point Fwd, —; Back, —, Back, Close; Fwd, Lock, Fwd, Lock; Fwd, —, Pickup to** CLOSED **M facing** LOD, **—;**

PART C

25-28 **Fwd Two-Step; ¼ R Turn, —, Side, Close; Pivot, —, 2, —; 3 end facing** WALL, **—, Dip Bwd, —;**
29-32 **Side, Close, Side, —; Thru, —, Side, Close; Side, —, Thru to** SEMI-CLOSED, **—; Fwd Two-Step;**
33-36 **Two-Step Pickup to** CLOSED **M facing** LOD; **Fwd to** BANJO, **—, Check, —; Back, Side, Fwd, Lock; Fwd, —, Face, —;**
37-40 **Turn Two-Step; Turn Two-Step (R Twirl end in** SEMI-CLOSED) **Fwd, —, 2, —; Fwd, —, 2, —;**

SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-4 **Fwd Two-Step; (Twirl) Fwd, —, 2, —;**

ROUND DANCES THIS MONTH

The number of round dance records released in time for this writeup and review appear to be down from the previous period. However this is often the case and we can expect an influx of round dance material the end of May and prior to national convention time.

We are particularly intrigued with the record "Shady French Lips," one of the projects under the guidance of Ralph Maxhimer, MacGregor Records. This ties together three hit rounds of the past in one danceable combination. To those who have learned these uncomplicated rounds in the past this rendition will certainly bring in new interest. For those who have not had the pleasure of doing the three "standards" this record may serve as a "sampler" and callers and teachers may be compelled to bring back some of these pleasure-filled numbers.

So far the consensus of opinion seems to be in favor of the new system of writing the cues only in the round dance reviews. For one reason, it allows us to cover all new round dance releases (on specialized labels) rather than just a few. It makes it possible for us to print the round dance descriptions more quickly while they are still fairly fresh and insures the reader that all selections are there for him to view rather than just a few which in the long run may not prove to be the "hits." Finally, the round dancer will realize that if in glancing through the brief descriptions the dance seems interesting then he may avail himself of the record which of course comes complete with the detailed writeup. We hope that you agree.

BUMPER #1

By Bill Ball, Hidden Hills, California

Head two ladies chain to the right
New head ladies chain across
Two and four go right and left thru
One and three lead to the right
Circle up four
Head gents break to a line of four
Roll away half sashay
Star thru substitute (back under two)
Allemande left

VARIATION

By Bruce Welsh, New Orleans, Louisiana

Heads star thru
Square thru three quarters
Left square thru with
The outside two five hands around
Centers square thru
Five hands around
Outside two partners trade or
(Frontier whirl)
Left square thru five hands around
Centers square thru
Five hands around
Outside two partners trade
Left allemande

Bill Armstrong of Los Angeles, California calls the four dances below ARKY A-B-C and D.

A

(42)
Everybody half sashay
Heads pass thru
Separate round one
Into the middle pass thru
Box the gnat
Right and left thru
Left allemande

B

Everybody half sashay
Heads pass thru
Separate round one
Into middle pass thru
Box the gnat double swing thru
Change hands
Left allemande

C

Everybody half sashay
Heads pass thru
Separate round one
Into the middle pass thru
Do sa do make an ocean wave
Men run wheel and deal
Swing thru box the gnat
Right and left thru
Left allemande

D

Everybody half sashay
Heads pass thru
Separate round one
Into the middle pass thru
Do sa do to an ocean wave
Men run wheel and deal
Same ladies chain
Left allemande

SWING LATE

By Ed Fraidenburg, Midland, Michigan

Heads square thru and split two
Line up four
Swing thru
Right and left thru
Pass thru wheel and deal
Centers square thru three quarters
Split two and line up four
Swing thru
Right and left thru
Pass thru wheel and deal
Centers square thru three quarters
Left allemande

THREE GRAND SQUARE VARIATIONS

By Harper Smith, Celina, Texas

Just the girls face your partner
Everybody grand square

Head two gents and corner girl
Go up to the middle and back
The other two face and everybody
Grand square

(31)
Two and four right and left thru
One and three square thru
Split two and line up four
Just the ends box the gnat
Other four star thru
Everybody start by backing up
Grand square
(after usual 32 counts)
Everybody pass your partner
Allemande left

SINGING CALL*

CAMELIA

By Allen Tipton, Knoxville, Tennessee

Record: MacGregor #2061, Flip Instrumental with Allen Tipton
OPENER, MIDDLE BREAK, ENDING
Circle left
From where I stand I can hear
The music and laughter
Left allemande that corner
Turn partner by the right
The girls promenade
At home do sa do
Left allemande
Come back and promenade
Camelia I hate you and
Love you at the same time
FIGURE:
Four ladies back to back
The men promenade outside the rin—go
Turn your partner by the left
Corner box the gnat
The men star left same girl
Do sa do do left allemande
Come back and promenade
Camelia I hate you and
Love you at the same time
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

THE NUMBERS GAME

Starting this month you will notice a few instances where a number has been placed in parenthesis in the top left corner of some of the dances in these pages. This number indicates the highest listed basic in this particular drill or dance as it is listed in the Fifty Basic Movement sequence. Only those dances listed under the (50) category are shown in this manner and it may be assumed that dances without this listing have movements past the 50-basic range. If you like this system of listings, please let us know and we will try to continue them in the future.

SPIN CHAIN AND FOLD #1

By Ed Bratt, Rockford, Illinois

Heads square thru
Swing thru the outside two
Cast off three quarters round
Swing thru
Cast off three quarters round
Spin chain thru
Ladies fold
Double pass thru
Centers in
Cast off three quarters
Pass thru wheel and deal
Centers box the gnat
Square thru three quarters
Slide thru
Crosstrail thru to the corner
Left allemande

WOW

By Hillis Hauck, Pomona, California

Sides star thru
California twirl
Do sa do to an ocean wave
Boys run boys trade
All eight circulate
Girls run girls trade
All eight circulate
Boys run boys trade
All eight circulate
Girls run girls trade
All eight circulate
Swing thru boys run
Wheel and deal
Allemande left

CRESSKILL WING DING

By Marty Winter, Cresskill, New Jersey

Side ladies chain across
Heads square thru four hands
Double swing thru then spin the top
Box the gnat
Pass thru wheel and deal
Centers pass thru box the gnat
Slide thru
Bend the line
Double swing thru then spin the top
Box the gnat go
Right and left thru
Star thru crosstrail
Do a U turn back
Left allemande

MOVING AROUND

By Bob McDaniel, Topeka, Kansas

Heads square thru four hands around
Sashay thru the outside two
Wheel and deal
Face a brand new two
Dive thru star thru
Swing thru boys trade
Box the gnat
Right and left thru other way back
Star thru pass thru
Sashay thru outside two
Wheel and deal
Face a brand new two
Dive thru star thru (zero)
Swing thru boys trade
Box the gnat
Right and left thru other way back
Star thru pass thru
Left allemande
Partner right right and left grand

SINGING CALL*

SAY SI SI

By Chuck Bryant, San Antonio, Texas

Record: Bogan #1224, Flip Instrumental
with Chuck Bryant

OPENER, MIDDLE BREAK, ENDING

Well join hands circle go
Walking around the ring
Left allemande the corner
Turn your own with right hand round
Gents star by the left
Turn it one time around
Star promenade go
Walking around that town
Back right out make a little ring
Circle left and then
Girls fold star thru and promenade
In Spain the senorita they say Si Si
That means yes
Yes to me

FIGURE:

Heads promenade halfway around
Two and four right and left thru
Turn your girl and then
Slide thru
Square thru three quarters and then
Do sa do that corner
It's once around you go
Swing thru and the boys trade
Turn thru
Left allemande that corner
Promenade around you go
Come on and hear my plea
Baby say Si Si
That means yes
Yes to me

SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

CHANGE GIRLS

By Dale Hudson, Roswell, New Mexico

Heads up to the middle and sashay thru
Do a wheel and deal
Star thru pass thru
Split the outsides go 'round one
Hook on to the ends
Make a line of four
Go forward eight and
Back you reel
Pass thru do a wheel and deal
(Boy is to the right of the girl)
Do a double pass thru
First couple go left
Next couple go right
With the left hand swat the flea
Change girls
With the right hand box the gnat
Change girls
With the left hand swat the flea
Change girls
With the right hand box the gnat
Change hands
With the left do an allemande left
Give partner right
Go right and left grand

SINGING CALL*

WHERE THE RED RED ROSES GROW

By John Shallow, Diamond Bar, California

Record: Windsor #4934, Flip Instrumental with John Shallow

OPENER, MIDDLE BREAK, ENDING
Well now the four ladies chain
You turn them around
Join your hands
Circle left around the ring
Ladies in the men sashay
Circle left and hear me say
Ladies in the men sashay
Left allemande
You're gonna do sa do your partner
Men star left and then
When you meet your lady
Promenade her home and swing
To a little white house
On a little green hill
Where the red red roses grow
FIGURE:
Head two couples square thru
Four hands around will do
Go to the outside and do a do sa do
Swing thru across that track
Boys you trade then box the gnat
Clap twice same girl left allemande
You're gonna do sa do your partner
That corner you'll swing
Swing that corner lady
Promenade that old ring
To a little white house
On a little green hill
Where the red red roses grow
SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.





JIM

MARCUM

Lexington, Kentucky

To the tune of "Hertz Rent a Chick" Jim has created these special lyrics for a singing call to help stimulate interest in the coming National Convention. Callers are invited to join the promotional campaign by trying this dance on their own dancers.

HEAVENLY IN 70

By Jim Marcum, Lexington, Kentucky

Record: Instrumental side of Blue Star #1853
OPENER, MIDDLE BREAK, ENDING
Sides face — grand square
All across the nation
They're making preparation
For the greatest dance in all the world
Reverse every Sal and every Kate is
Thinking of the blue grass state
And their friends of (other years)
Four ladies promenade
Four ladies promenade I say
Once around inside that way
Swing your partner there and
Promenade
***Heavenly in '70**
That's what they're telling me
Heavenly just
Being there with you
FIGURE:
One and three half sashay
Up to middle back that way
Star thru California twirl pass thru
Swing thru the outside two
A boys trade will do
Boys run then bend the line
Go up and back now
Square thru three quarters 'round
Swing that corner Sal
Swing then promenade her home
Heavenly in '70
That's what they're telling me
Heavenly
Just being there with you
SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending
Alternate lyrics
***Promenade put on a smile**
Louisville's just eight more miles
***Promenade put on a grin**
Louisville's just around the bend
(Before the middle break and ending drop last word you and say sides face. Grand square can be said on the opening beats of the new measure).

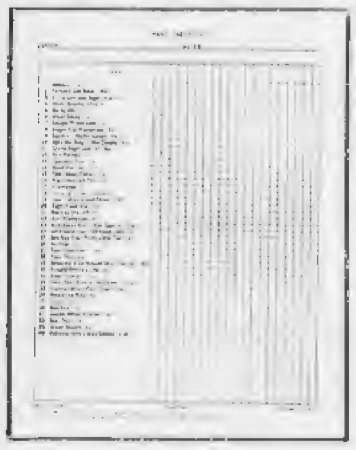
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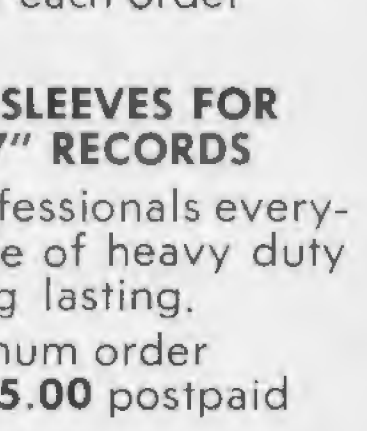
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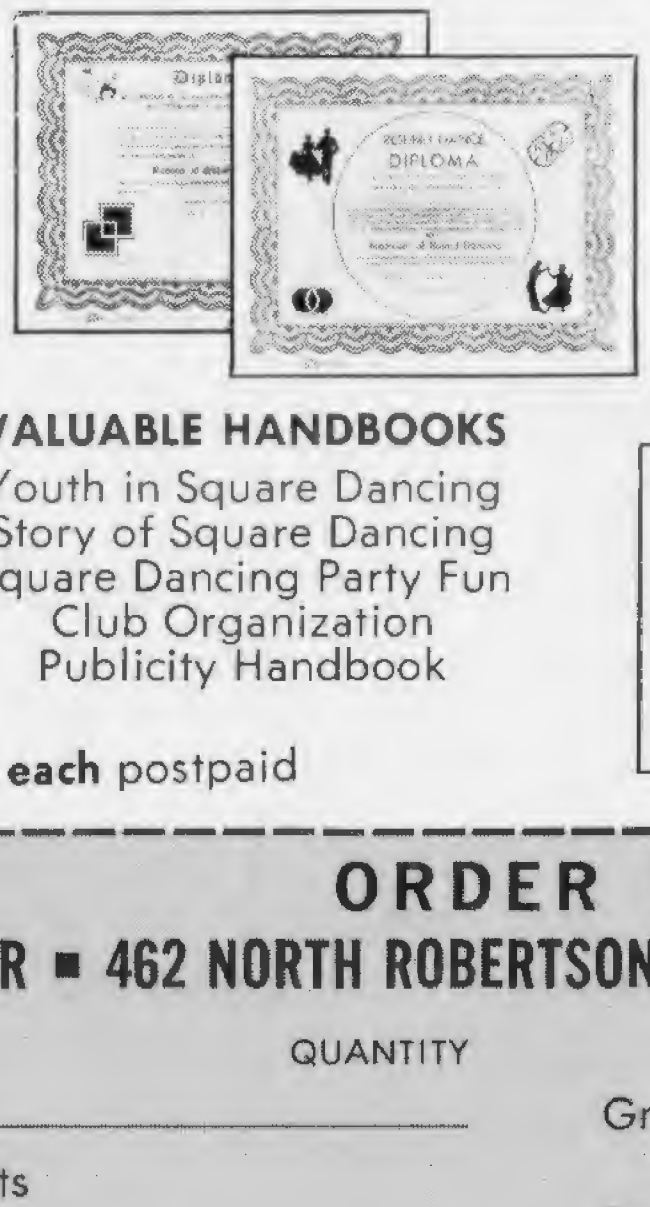
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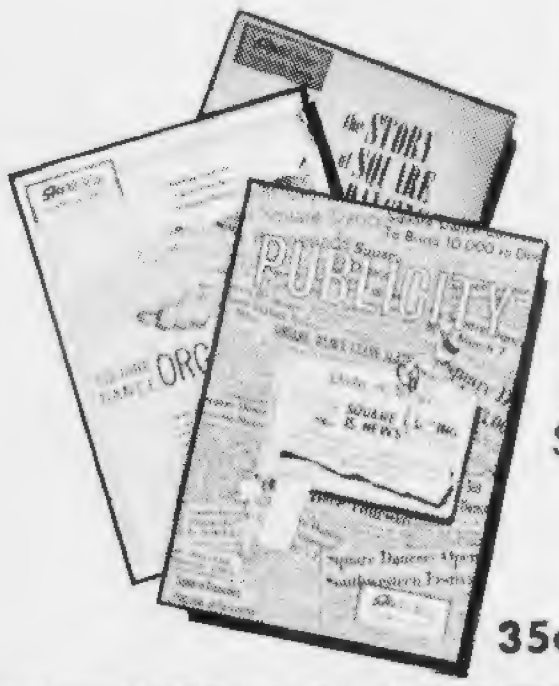




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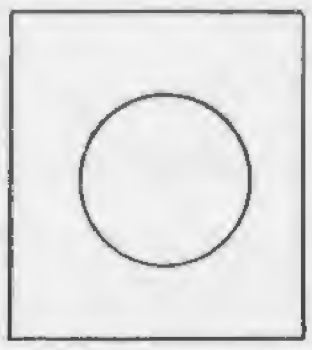
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CALLER of the MONTH



Ivan Hasbrouck — Carmichael, Calif.

IVAN BEGAN DANCING IN 1950 with a local folk dance group, Circle Swingers, where there was some square dancing led by anyone who wanted to give it a try. It didn't seem too difficult so, with some gentle urging from his wife Marion, Ivan bought a record and started in, keeping just a step ahead of the dancers.

About a year later square dancing began to change and become an entity. It was necessary for callers to know phrasing, timing, how to teach, so the Hasbroucks joined Lee Helsel's callers class in Sacramento with enthusiasm.

They started the Lads and Lassies club "working as caller, president, coffee maker and janitor," says Ivan. They have had a new dancers class every year since. They have also called and taught for the Starlite Shufflers for 12 years. One night they drove 30 miles to Woodland to fill in while a club replaced their caller and stayed 10 years in that capacity. Their Round of the Month Club, the Carousels, have been active since 1963.

Ivan has served on panels at State and National Conventions; as program chairman for the first Sacramento Harvest Hoedown; and twice as president of the Sacramento Callers.

Besides his activity back of the microphone, Ivan also likes to dally with writing square dance material and has turned out some popular figures which are enjoyed nationwide.

Ivan writes that his greatest thrill and feeling of accomplishment is teaching an enthusiastic class of new dancers and watching them progress from first night to graduation. "There is nothing quite like the gratification that comes from introducing people to this happy hobby of square dancing."

The Hasbroucks have been married for 33 years and have three children — two boys and a girl. For the past 15 years Ivan has been employed at the Post Office.

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KENNY McNABB

Allen Tipton Calls
"RAINBOW GIRL"
MGR 2065 Flip

Produced by: Ralph Maxhimer



ALLEN TIPTON

IN MEMORIAM

The world of square dancing will greatly miss the following, who have passed away during recent months:

Ed Berryman
San Diego, Calif., Dec. 13, 1969.

Paul Fansler
No. Hollywood, Calif., Feb. 17, 1970.

Doug Gray
Phoenix, Ariz., Dec. 30, 1969.

Madelynne Greene
San Francisco, Calif., Feb. 8, 1970.

Joe King
Lynn, Mass., Jan. 3, 1970.

Helen McGuire
Mt. Holly, New Jersey, Dec. 5, 1969.

Sam McNaul
Hollywood, Calif., Jan. 29, 1970.

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Square Dance Date Book

Apr. 3-4—16th Ann. No. Dak. S/D Convention
Jamestown, No. Dak.

April 3-4—17th Ann. Alabama Jubilee
Munic Audit., Birmingham, Ala.

Apr. 3-4—20th Ann. Southwest Kansas S/D
Festival, Munic. Audit., Dodge City, Kansas

Apr. 3-4—Lubbock Area S/ & R/D Festival
Fair Park Colis., Lubbock, Texas

Apr. 3-5—4th Ann. San Diego R/D Festival
Balboa Park, San Diego, Calif.

Apr. 3-5—2nd Ann. Shasta Cascade S/ & R/D
Jamboree, Shasta High School,
Redding, Calif.

Apr. 4—Annual Spring Fling
Davis Monthan AFB Community Ctr.,
Arizona

Apr. 4—Nebraska Crippled Childrens Benefit
and Night Owl S/D Combination
Cheyenne Co. Fairgrounds, Sidney, Nebr.

Apr. 4-6—State Camp Out, Camping Sqs.,
City Park, Georgetown, Tex.

Apr. 4—16th Virginia S/D Festival
Univ. of Va. Gym, Charlottesville, Va.

Apr. 5—Denver S/D Council Spring Festival
Denver, Colorado

Apr. 5—5th Piedmont S/ & R/D Festival
South Fork Gym, Winston-Salem, N.C.

Apr. 5—14th Annual Mid-State S/D Fest.
City Audit., Columbus, Nebr.

Apr. 10—9th Ann. Benefit S/D, Speckerfield
House, Ft. Belvoir, Va.

Apr. 10-11—7th Ann. Forest City Festival
London, Ont., Canada

Apr. 11—Double "H" Weekend Roundup
Eastlawn & Seneca Schools, Jeffersonville,
Ind.

Apr. 11—7th Ann. Houma S/ & R/D Festival
Munic. Audit., Houma, La.

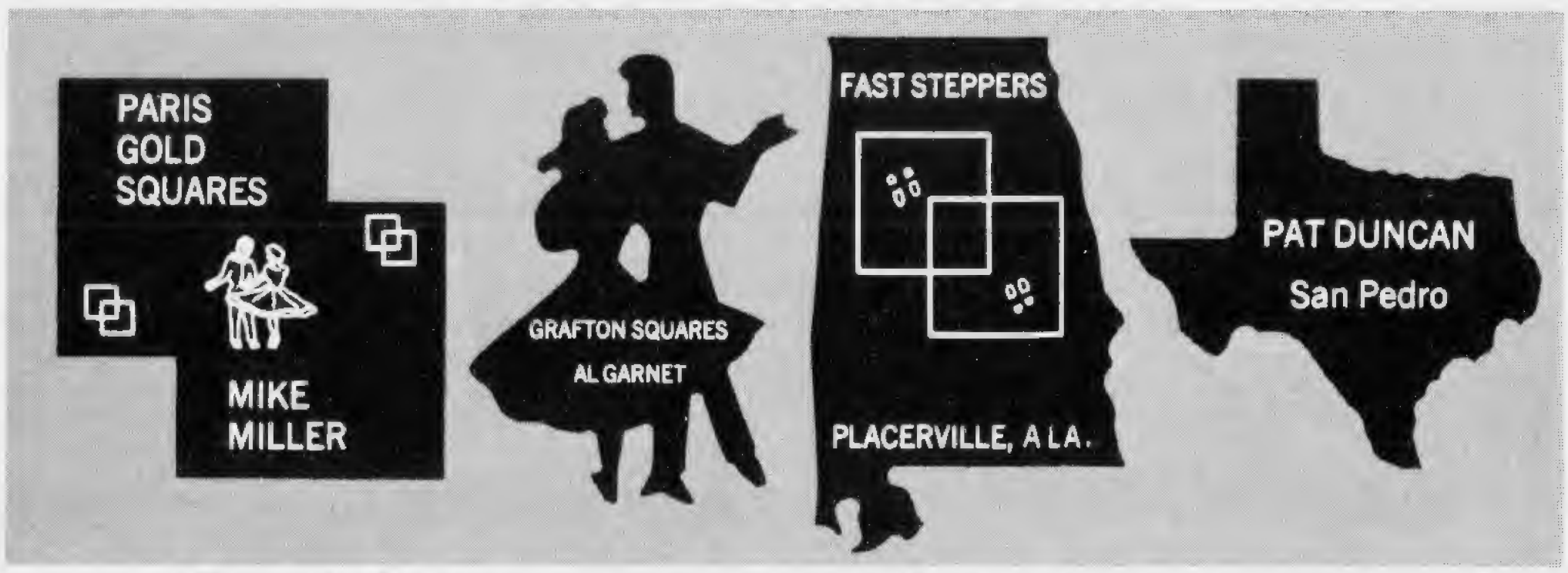
Apr. 11—"All Nighter" Dance
Hotel Jefferson, Atlantic City, N.J.

Apr. 11—Beginners Jamboree, Weber State
College, Ogden, Utah.

(Please turn to page 50)

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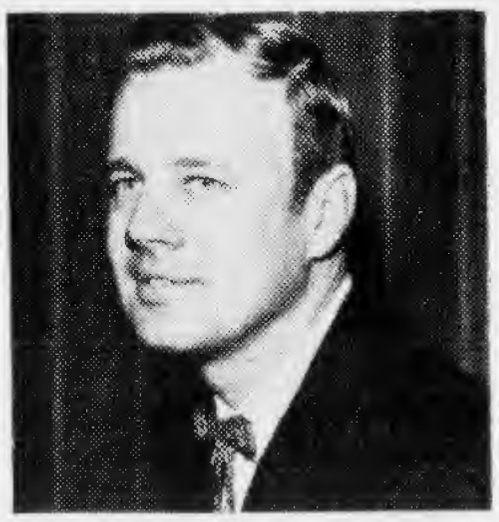
(DATEBOOK, *continued from page 48)*

Apr. 13—Grand Dogwood Art Fest. Dance
Market Square Mall, Knoxville, Tenn.
Apr. 17-18—14th Kansas R/D Festival
Emporia, Kansas
Apr. 17-18—Kingston Towners Springtime
Fiesta, 401 Inn, Kingston, Ont., Can.
Apr. 17-19—Western Assn. Spring Roundup
Ford Park, Bell Gardens, Calif.
Apr. 18—Houston S/D Council Spring
Jamboree, Colis., Houston, Texas
Apr. 18—N.W.T. Jamboree, Yellowknife,
N.W.T., Canada.
Apr. 18—New Orleans R/D Festival
Palomino Room, Bar-None Ranch,
St. Rose, La.
Apr. 18—Holiday in Dixie
Munic. Audit., Shreveport, La.
Apr. 18—Peninsula S/ & R/D Assn. Spring
Dance, Warwick H.S. Cafeteria,
Newport News, Va.
Apr. 18—Mich. R/D Teachers 2nd Ann.
Spring Fling, Waverly Junior H.S.
Lansing, Mich.
Apr. 19—Denver S/D Council Leadership
Training Mtg., No. Jeffco Rec. Ctr.,
Arvada, Colo.
Apr. 24-25—Greater St. Louis Fed. Fest. of
Roses, Belleclair Expo. Hall, Belleville, Ill.
Apr. 24-25—Central N.Y. S/D Assn. 8th Ann.
Festival, Strough School and Rome Free
Academy, Rome, N.Y.
Apr. 24-25—9th Ann. Spring Fling
Sawyer Audit., La Crosse, Wisc.
Apr. 24-25—New England S/D Convention
Portland, Maine
Apr. 24-25—21st Ann. Spring S/D Fest.
Jack Tar Capital House, Baton Rouge, La.
Apr. 24-26—Trail & Dist. S/D Assn. Jamboree
Trail, B.C., Canada
Apr. 25—Barrie Promenade
Barrie Dist. North Collegiate
Barrie, Ont., Canada
Apr. 25—18th Ann. Callers Assn. Spring Fest.
Riverside Audit., Indianapolis, Ind.
Apr. 30-May 1-2—Dancing to Beat '70
Marlborough Hotel, Winnipeg, Man., Can.
May 1-2—New Mexico State S/D Conven.
Tingley Colis., State Fairgrounds
Albuquerque, N.M.
May 1-2—17th Ann. Yellowstone S/D Council
Magic City Hoedown
Shrine Audit., Billings, Mont.

North Carolina Western Festivals

FESTIVAL I
3rd annual
"Firecracker Int."
Montreat, N.C.
July 2, 3, 4
Vaughn Parrish
Boulder, Colo.
Ted Frye
Knoxville, Tenn.
Cliff and Flo Wick
Birmingham, Ala.

FESTIVAL II
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"Red Boot Fest."
Crossnore, N.C.
Aug. 6, 7, 8
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Aiken, S.C.
Chuck Durant
Ormond Beach, Fla.
Bill Claywell
Louisville, Ky.
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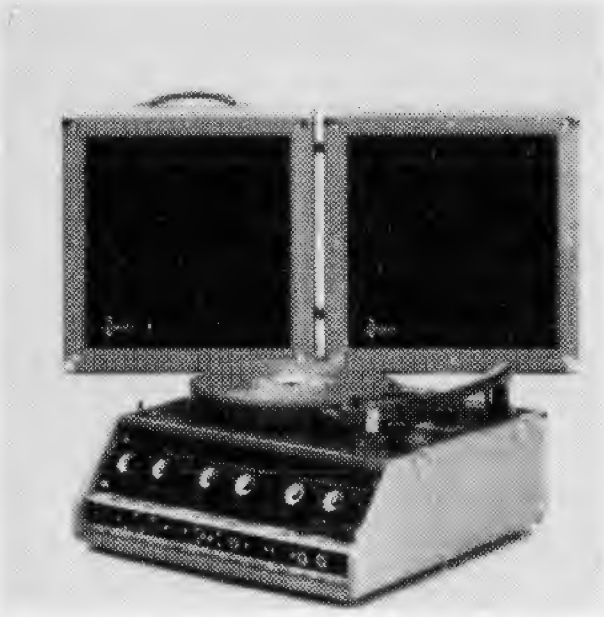
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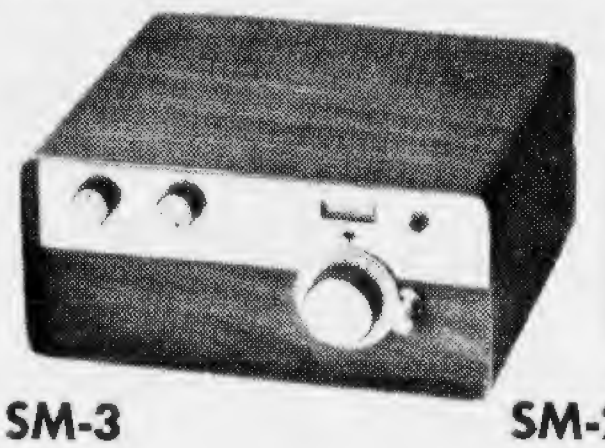
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lute top and as of February 4, the following came close: Ruby on Windsor and Try a Little Kindness on Hi-Hat with 96; Make it Rain on Square Tunes with 95; Angry on J-Bar-K and Banjo Picker's Ball on Scope with 94.

EUROPE SQUARE DANCE PUBLICATION

The publication of the European Assn. of American Square Dance Clubs has assumed a new look. Now called Chatter Box, it is done magazine style, with Jean and Jim Cholmondeley as Editors and Sued Bayern Dist. Hq. as Publishers. It comes out every other month and the October-November issue introduced officers of the association with thumbnail sketches. It also contains news, a Feature Club, recipes and a club directory.

(SINGLES, *continued from page 22)*

night from September thru the first week in June at Lasky Recreation Hall, 13200 Fenelon between Charles and Davidson, Detroit, Mich. Caller is Tony Jones. Contact telephones are 891-8589, 644-8169, 892-1012.

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and 4th Wednesdays at Merchantville Community Center, Greenleigh Ct. & Somerset St., Merchantville, N.J. Contact Ralph Mateer at (609) 667-0391 or Bob McElwee at (609) 235-8020.

Ohio

Single 8's meet at Dart Hall, 4400 Portage St., North Canton, Ohio off Highway 77, on 1st, 3rd and 5th Wednesdays with Bud Fisher calling. Contact Dart Western Shoppe — Tel. 784-4135, daytimes, or Margaret Spence at 928-1243, evenings. This is in the Akron area.

Solo Squares dance at the Central YMCA, Cleveland, an air-conditioned hall, the year 'round on 2nd and 4th Thursdays except when the dance date conflicts with some seasonal party. In summer there may be one or two dances in the park. Contact Louise McCue at (216) 237-4847 or Bob Barresh at (216) 732-8816.

(WORLD, *continued from page 35)*

local callers. Proceeds will go to help the Adult Retarded Association in their building program. Write M. L. Marcellus, R.R. #2, Thorn-

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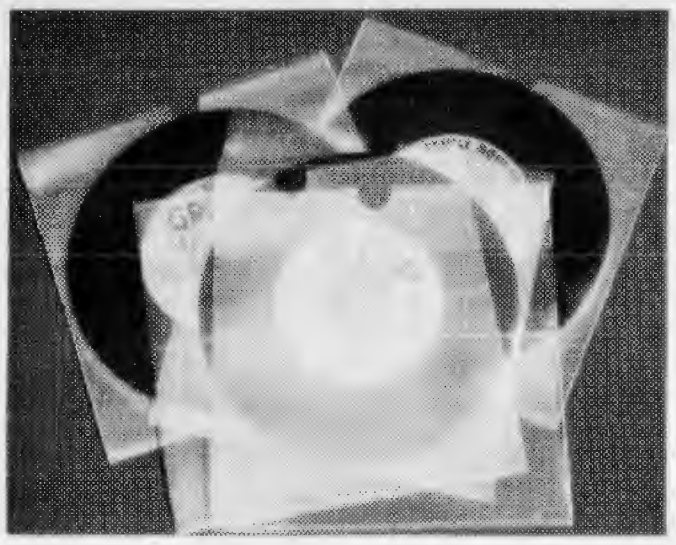
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14131	**Duet in ¾ Time/Town Tavern**	**13021**	**Change A Web**
14130	**All My Love/My Good Lady**	**13020**	**Fan The Top Workshop**
14129	**Falling in Love Again/ Who's Sorry Now**	**13019**	**Barge Thru**

TOP

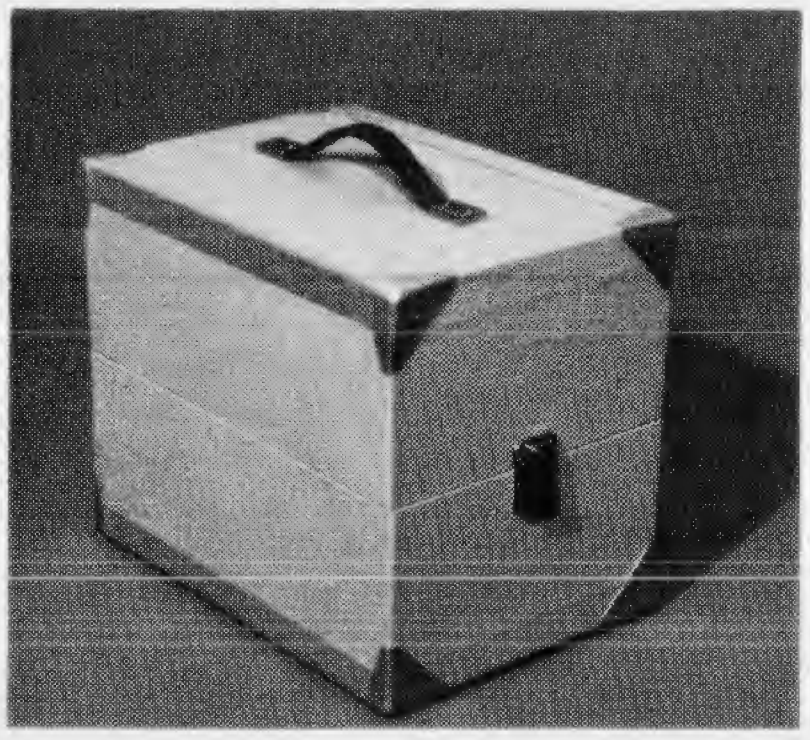
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	TOP 25207	**"JOHN HENRY"** by Ray Bohn Note: this is a limited basics fun dance done to an old favorite.

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25205	**Sing It With Me** — Bauer
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25199	**Flatrock/Rehash**
25196	**Diesel Power/Big Logger**
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ST 122 — Make It Rain/Danny Robinson

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ton, Ont., Canada.

The City of London, Ontario, presents its 7th Annual Forest City Festival on April 10-11 with Dave Taylor, Bud Redmond and Fred and Wynne O'Connell. Write John Ambrose, 374 Reynolds Ave., London, Ont., Canada.

— *Eunice Chelminiak*

Germany

On June 14-20 the 3rd Annual Bavarian Holiday will be held in the tiny village of Schnaitsee. Besides the dancing a trip to one of King Ludwig's fabulous castles is included. Write Gateway Twirlers, Schnaitsee Holiday, Box 566, A.P.O. New York 09057.

— *Chris Vear*

New Jersey

Up-coming callers at the Hayloft in Asbury Park are Al Brundage on April 4; Larry Dee on May 16.

— *Bernice Bonsall*

Utah

The Rocketeers of Salt Lake City will present Jerry Haag calling on April 3. Write Ray Williamson, P.O. Box 15244, Salt Lake City, Utah 84115.

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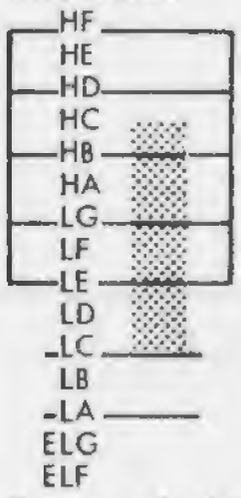
SINGING CALLS

ANGRY — Jay-Bar-Kay 101
Key: G **Tempo: 125** **Range: HB**
Caller: Ken Anderson **LB**
Synopsis: (Break) Allemande — partner right — men star left — partner right — ladies promenade — do sa do — allemande — promenade (Figure) Heads swing thru — star thru — circle four to a line — up and back — right and left thru — star thru — right and left thru — square thru three hands — corner swing — allemande — promenade.
Comment: A fast moving close timed dance to good music. Rating: ☆☆+

THE PENNY ARCADE — MacGregor 2062
Key: G **Tempo: 125** **Range: HC**
Caller: Kenny McNabb **LC**
Synopsis: (Break) Ladies promenade — do sa do — men star left — turn thru — allemande — right and left grand — do sa do — promenade

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

(Figure) Ladies chain — heads (sides) promenade half way — lead right circle to a line — star thru — eight chain three — swing four — promenade.
Comment: Interesting music and a good standard dance routine. Rating: ☆☆

WHERE WERE YOU WHEN THE SHIP HIT THE SAND — Jocko 269
Key: C Tempo: 125 Range: HC
Caller: W. W. (Whimpy) Phillippe LC
Synopsis: (Break) Circle — reverse single file — girls backtrack — turn thru — allemande — right and left grand — do sa do — promenade (Figure) ladies chain — heads (sides) square thru five hands — sides divide — star thru — swing corner — allemande — weave — promenade.
Comment: Well played music featuring multiple guitars and a danceable routine. Rating: ☆☆

SAY SI SI — Bogan 1224*
Key: B Flat Tempo: 130 Range: HC
Caller: Chuck Bryant LC
Synopsis: Complete dance printed in Workshop.
Comment: Excellent music. A familiar tune and a danceable routine. Rating: ☆☆+

BANJO PICKERS BALL — Scope 532
Key: G Tempo: 128 Range: HC
Caller: Dick Waibel LD
Synopsis: (Break) Circle — men star right — corner left — partner right — girls star left — partner right — allemande — weave — do sa do — promenade (Figure) Heads (sides) right and left thru — sides (heads) slide thru — pass thru — do sa do — swing thru — boys run — couples circulate — couples circulate — wheel and deal — right and left thru — swing thru — swing thru — boys run

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from results of that survey as tabulated in mid-March.

SINGING CALLS

Your Time Hasn't Come Yet	Wagon Wheel 602
To Think You've Chosen Me	Blue Star 1857
L.O.V.E.	Grenn 12117
L.O.V.E.	Blue Star 1859
But For Love	Wagon Wheel 601

ROUND DANCES

Sassy	Hi-Hat 865
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Dreamland	Grenn 14124
Lillies Back	Hi-Hat 868
It Takes Two To Tango	Grenn 14128

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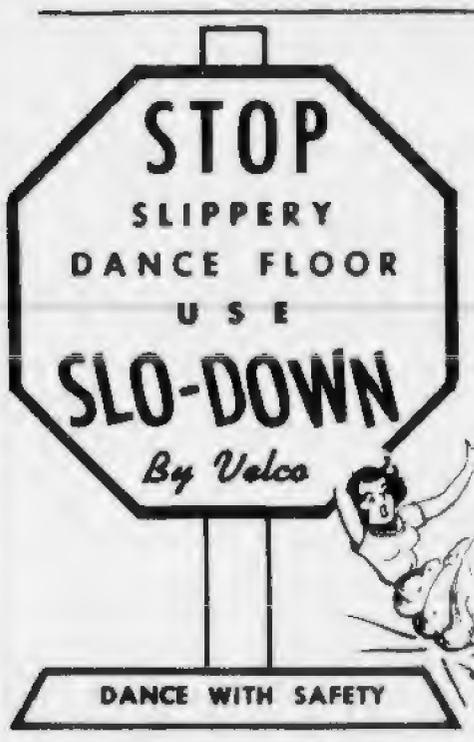
— promenade.
Comment: A tune familiar to square dancers and a driving routine. Rating: ☆☆

KIDS — Longhorn 180
Key: B Flat **Tempo: 128** **Range: HC**
Caller: Ralph Silvius **LD**
Synopsis: (Break) Circle — allemande — do sa do — boys star left three quarters — box the gnat — change hands — allemande — right and left grand — do sa do — promenade.
Comment: Lively music a good tune and a driving standard routine. Rating: ☆☆

GOOD NIGHT IRENE — Red Boot 109
Key: F **Tempo: 128** **Range: HC**
Caller: Don Williamson **LC**
Synopsis: (Break) Allemande — do sa do — gents star left — star promenade — girls back track — box the gnat — pull by — allemande — do sa do — promenade (Figure) Heads (sides) right and left thru — star thru — do sa do — swing thru — boys trade — turn thru — allemande — pass partner — swing right hand lady — allemande — promenade.
Comment: A familiar tune and a well arranged dance. Rating: ☆☆

IT TAKES PEOPLE LIKE YOU — Blue Star 1964
Key: G **Tempo: 129** **Range: HB**
Caller: Al Brundage **LG**
Synopsis: (Break) do sa do corner — seesaw partner — men star right — star promenade — girls roll back — allemande — right and left grand — promenade (Figure) Heads (sides) star thru — half sashay — box the gnat — pull by — do sa do — swing thru — boys run — couples hinge and trade — pass thru — corner swing — allemande — promenade.
Comment: Well played music. Figure uses "Hinge and Trade" and instructions for this basic come with the dance. Tune has wide range and goes lower than average. Rating: ☆☆

GOOD ENOUGH FOR ME — Hi-Hat 387
Key: E Flat **Tempo: 126** **Range: HB**
Caller: Dan Schmelzer **LB**
Synopsis: (Break) Head ladies chain right — new side ladies chain — sides face grand square



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Comment: Good music with a contemporary beat and a fast moving dance that keeps dancers on their toes. Rating: ☆☆+

RUBY — Windsor 4935
Key: D and E Flat Tempo: 130 Range: HC
Caller: Bill Martin LD
Synopsis: (Break) Circle — allemande — men star right — corner left — partner box the gnat — pull by — allemande — swing — promenade — (Figure) Ladies chain three quarters — heads (sides) square thru — swing thru — girls circulate — boys trade — turn thru — allemande — swing — promenade.
Comment: A currently popular country tune that will offer the caller a little challenge. A contemporary dance routine. Rating: ☆☆

WHERE THE RED RED ROSES GROW — Windsor 4934*
Key: D and E Flat Tempo: 130 Range: HC
Caller: John Shallow LB
Synopsis: Complete dance printed in Workshop.
Comment: An old standard song with danceable music and a standard routine. Rating: ☆☆+

DOG FIGHT — Hi-Hat 388*
Key: B Flat Tempo: 126 Range HB
Caller: Ed Stephan LB
Synopsis: Complete call printed in Workshop.
Comment: A good tune and an interesting star pattern figure. Rating: ☆☆+

GRAND PROWL — Flip 104
Key: F Tempo: 130 Range: HC
Caller: Horace Hall LC
Synopsis: Four ladies chain — head ladies chain — sides half sashay — heads promenade three quarters — eight up and back — face partner back away — pass thru — turn left single file — gents move up one girl — promenade — grand prowl (or grand square).

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Caller: Mac McCullar

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Banjo Pickers Ball	**SC 532**
Call Me Up	**SC 531**
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Promises, Promises	**SC 529**
Indiana	**SC 528**
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HOEDOWNS

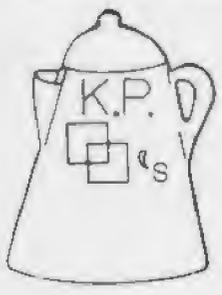
One, Two, Three, Four/More And More	**SC 306**

ROUNDS

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Comment: A new instrumental of "Glad Rags" and a dance done in Quadrille style. Rating: ☆☆

OKIE FROM MUSKOGEE — Kalox 1100
Key: D and E Flat Tempo: 128 Range: HC
Caller: Gary Shoemake LD
Synopsis: (Break) Circle — do sa do corner — seesaw partner — men star right — allemande — weave — swing — promenade (Figure) Ladies chain three quarters — sides (heads) promenade halfway — heads (sides) square thru — split two make a line — box the gnat — square thru — swing corner — promenade.
Comment: A currently popular country tune. Well played music and a fast moving standard dance routine. Rating: ☆☆+

CHARLESTON GAL — Lore 1114
Key: C Tempo: 128 Range: HC
Caller: Bob Augustin LC
Synopsis: (Break) Circle — reverse single file — girls backtrack twice around — box the gnat — pull by — allemande — do sa do — allemande — promenade (Figure) Heads (sides) lead right circle to a line — right and left thru — same two right hand star — back out circle eight — sides (heads) star thru — pass thru — swing — promenade.
Comment: Danceable music. A good dance; the word meter is better than average. Rating: ☆☆

POWDER YOUR FACE — Jay-Bar-Kay 102
Key: C Tempo: 132 Range: HC
Caller: John Hendron
Synopsis: (Break) Ladies promenade — star thru — promenade — heads wheel around — right and left thru — cross trail — allemande — grand right and left — do sa do — swing thru — turn thru — corner swing — promenade.
Comment: Lively music and a good dance routine. Rating: ☆☆+

CAMELIA — MacGregor 2061*
Key: A Tempo: 132 Range: HB
Caller: Allen Tipton LA
Synopsis: Complete dance printed in Workshop.
Comment: Well played music. A good tune and

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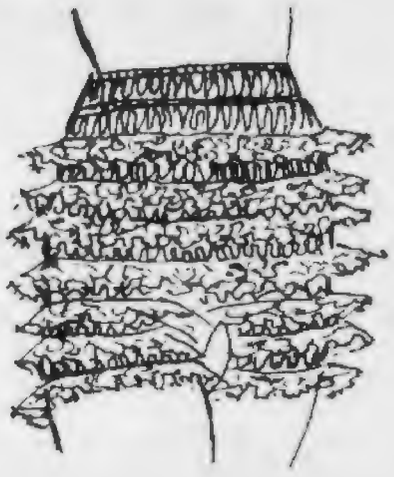
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Rating: ☆☆+

SWEETHEARTS OR STRANGERS — Bogan 1223
Key: E Flat **Tempo: 129** **Range: HB**
Caller: Glenn Zeno **LB**
Synopsis: (Break) Four ladies promenade — everybody swing — join hands — circle left — left allemande — weave — do sa do — promenade (Figure) Four ladies chain three quarters — heads (sides) promenade half way — down the middle — star thru — right and left thru — pass thru — square thru — three hands — left allemande — do sa do — corner swing — promenade.
Comment: A good tune and well played music with light lead. A close-timed dance routine.

Rating: ☆☆+

HOEDOWNS

MORE AND MORE — Scope 306
Key: G **Tempo: 127**
Music: The Hoedowners — Violin, Guitars, Piano, Drums, Bass.
ONE TWO THREE FOUR, Flip side to above.
Key: C **Tempo: 127**
Music: The Hoedowners — Piano, Violin, Guitars, Drums, Bass.

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Comment: Although beat is not heavy these have a swinging traditional flavor. Rating: ☆☆

REHASH — Top 25199
Key: D **Tempo: 128**
Music: Russal's Men — Violin, Banjo, Drums, Bass

FLATROCK, Flip side to above.
Key: C **Tempo: 135**
Music: Russal's Men — Clarinet, Guitar, Banjo, Drums, Bass.
Comment: Well played hoedowns with good beat and balanced music. Rating: ☆☆+

BUCK'S HOEDOWN — Flip H-107
Key: D **Tempo: 133**
Music: The Tennesseans — Violin, Guitars, Bass

SALTY DOG BREAKDOWN, Flip side to above.
Key: G **Tempo: 129**
Music: The Varmits — Violin, Guitar, Accordion, Bass
Comment: A bit of the traditional flavor with contemporary rhythm sounds. Rating: ☆☆

SWOGGLE STICK — Blue Star 1863
Key: G **Tempo: 127**
Music: Ernie and The Hunters — Violin, Guitar, Bass, Drums

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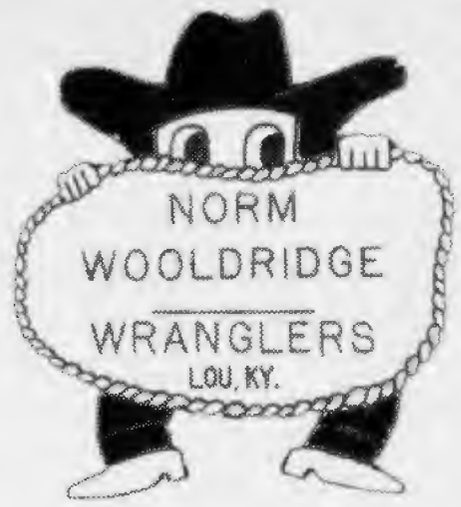
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POLK SALAD, Flip side to Swoggle Stick
Key: F **Tempo: 130**
Music: Ernie and The Hunters — Violin, Guitar, Bass, Drums
Comment: Traditional style hoedowns with good rhythm. Rating: ☆☆

(LETTERS, *continued from page 3)*

all facets of the square dancing picture under one happy umbrella of togetherness, cooperation and enjoyment.

Frank Felicissimo
Danbury, Conn.

Dear Editor:

We have been involved in square dancing for 20 years; myself as a caller and my husband, Noel, as organizer. We have always found that square dancing, as compared with our ballroom dancing studios, suffered from the lack of an officially recognized system.

It has always been difficult to persuade schools, colleges, etc., that square dancing is anything more than a party romp. The new Caller/Teacher Manual has changed this. We find that educators accept it as having the

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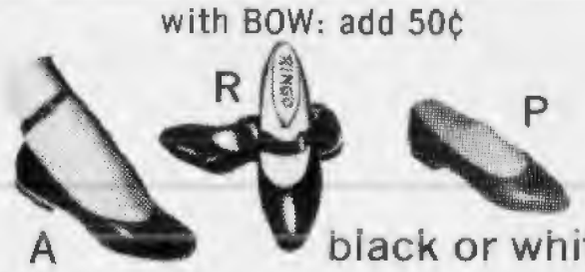
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Thelma Blyth
Auckland, New Zealand

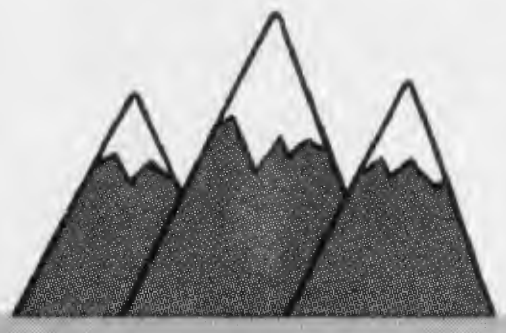
Dear Editor:

Please keep up your interviews with the national callers; they are great.

There is a question I would like answered. What is the easiest way to memorize a singing call? I am a busy caller with four clubs and classes and the answer would be a big help to me.

Duval First
Rosebush, Mich.

Methods used to learn singing calls differ according to the individual. Some listen to the "with calls" side of the record over and over until they have mastered the words and even the inflection of the recorded caller. Others make a



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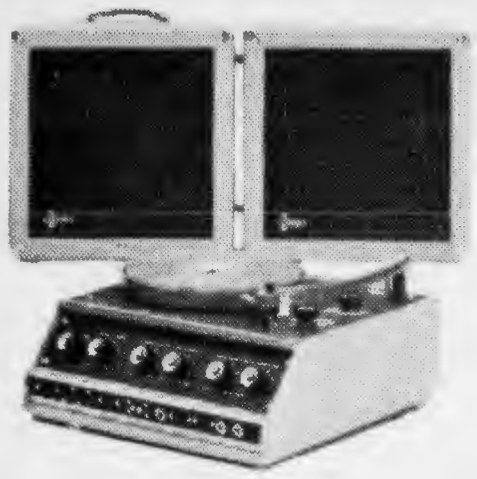
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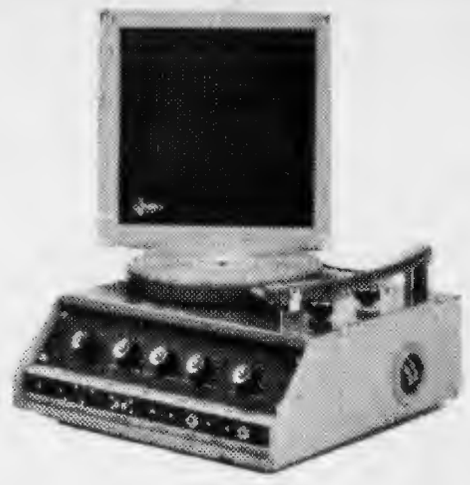
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point of not listening to the called side but, using the instruction sheet which accompanies each record, set out to match the words to the tune, fitting in their own particular style. The method we enjoy most is one we know other callers also apply. We listen to the called side once or twice so that we get an idea of the pattern. Alone in the den we find that by walking thru the pattern we can get the mechanics and make the learning process easier. What we end up with is probably a combination of our own style and that of the originator-artist. — Editor

Dear Editor:

I must add my comments re the "New Look" of the magazine. It is my feeling that you have made a great improvement. I am looking forward to reading the new column, "Caller Module."

M. L. Marcellus
Thornton, Ont., Canada

Dear Editor:

My wife and I have enjoyed dancing for the past nine years. The interest has carried over into my teaching in physical education. The Caller/Teacher Manual has been of great help — terrific!

I have been reading with interest the com-

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FOR INFORMATION WRITE: SHARON GOLDEN, HQ 26th C.S.G., BOX 6204, APO, N.Y. 09012

ments on teaching square dancing in the schools and I would like to make a suggestion. It would be great if the latest popular singing call records could be used for teaching purposes in school but they seem to be geared to advanced dancing. Not being a choreographer I find it hard to change the calls and wording. I am sure teaching would be more interesting and more square dance records would be sold to schools if additional calls to the "3-star" records were included, which were aimed at the first 39 basics.

I can supply a list of 60 records which I have bought and would like to "convert" in this way to use with school children.

Harold Bradshaw Farmington, Mich.

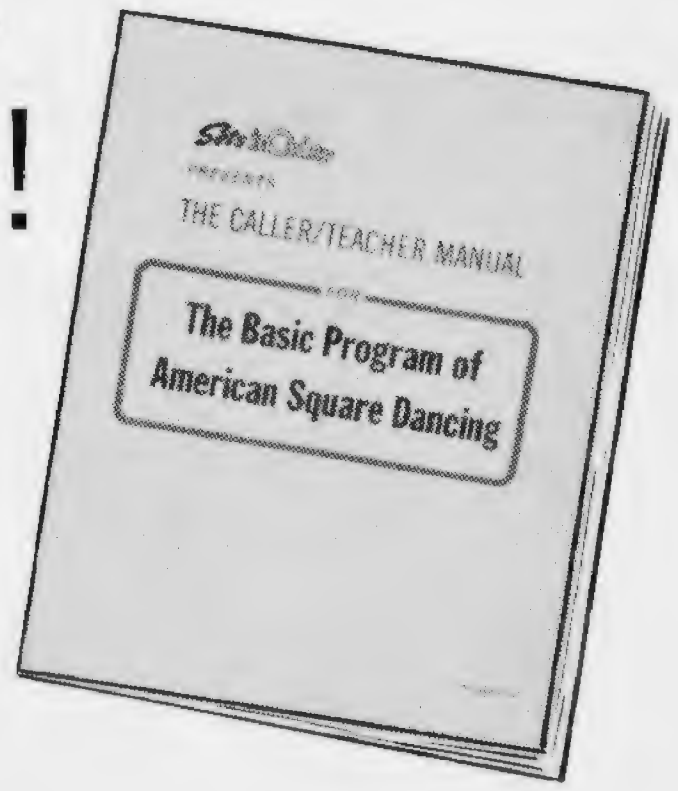
Several individuals and groups, including Edwards Record Center, have tackled this problem of making current releases of greater value by gearing them to the newer dancer. Also, Grenn and Top square dance labels have reissued some of their best releases with uncomplicated calls.—Editor

Dear Editor:

As Librarian of the Callers Club of Great



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Britain I am finding that the standard library classification to which I am used (and upon which our library is based) does not lend itself too well to the highly specialized needs of square dancing and square dance callers.

It has occurred to me to ask if you or any of your colleagues have come up against this same problem and, if so, how it was overcome. I would be most grateful for any information or help on this matter.

Mrs. P. A. Woolerton
16, Alexandra St., Nottingham, NG5 1AZ
England

There are probably other librarians also confused about the listings on square dancing and callers. We have not run up against this specific problem before but perhaps among our readers there is someone who has found an answer and will pass it along to you. — Editor

Dear Editor:

We belong to the Cloverleaf Squares with Jack Cloe as caller.

In the last issue of your magazine I notice that many Japanese clubs would like to develop liaisons with "sister" groups in the States. We would love to correspond and trade ideas and pictures with some club from Japan. My house is decorated in Japanese fashion and I, especially, would enjoy it.

I usually have charge of all our big dances with unusual themes and we have had several with Oriental themes because I have so many decorations that fit in.

Mrs. Colleen Hogue
10412 E. 69th Terrace
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Japanese square dancers, please take note — Editor

Dear Editor:

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sort of notation can be made in a forthcoming Square Dancing Magazine.

My problem is that I feel the people who make square dance apparel for men should make socks in various colors to match towels, ties and shirts. Occasionally a fellow can pick up a colorful pair of socks in a department store but there are many nice colors on towels that cannot be had in socks.

If you already know of a store somewhere in the U.S.A. which could fill my needs, please tell me where it is. Or perhaps one of your readers might know of one.

Robert McElwee
8 E. Central Ave.
Moorestown, N.J. 08057

Dear Editor:

We are fairly new at square dancing (only two years) and we enjoy both the dancing and Sets in Order (Square Dancing) Magazine. One other big joy comes from the wonderful friendly people we have met square dancing here, across our country, in the Deep South and in Canada.

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Continued success to you with Sets in Order and the new American Square Dance Society and we shall try to get more people interested in square dancing, the Society and magazine.

Bill Gieseler
Pearl River, N.Y.

Dear Editor:

Left over from when we used to square dance I have 30 copies of Sets in Order. The oldest one is dated December, 1951, then they run from May, 1952, right thru to September, 1954.

All magazines are in excellent shape and if you or someone you know is interested in obtaining back copies, would you kindly get in touch with the writer?

R. Fisher
1327 - 14th St., N.W.
Calgary 41, Alberta, Canada

Dear Editor:

As president of the Orlo Vista Firehouse Squares twice and on the board for the last six years and now Chairman of the Orlando Western Square and Round Dance Council, I



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go to Sets in Order often for information we need. I invite others in our club, too, to use our back issues which we keep at the firehouse for them.

We get information from Sets in Order at vacation time and help others to plan places to dance when they are traveling.

John F. Berger
Orlando, Fla.

Dear Editor:

Last year at the first Executive Board Meeting of the Bachelors and Bachelorettes Square Dance Club I recommended that the club subscribe to Sets in Order Magazine and that the Entertainment Chairman be receiver and custodian of the magazine. The club did subscribe and I think S.I.O. has contributed much to help with our entertainment program this past year. It has also helped to make the term of office of the incumbent Executive Board a success.

Bill Wallace, Arlington, Va.

Dear Editor:

I, for one, like the waist swing for the Do

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Sa Do. We must expect and accept changes in square dancing as time goes by. Today's square is different from yesterday's and so will tomorrow's be different from today's. . .

Al Young
Duncan, B.C., Canada

An Irish Swing could most effectively be done if it were called by its correct name and not a Do Sa Do. This goes for several movements that have crept into square dancing recently. We don't intend to be critical of the movements themselves, just the fact that they are called by the same names as other movements which have become standard over the years. The beauty of such standardization is that it allows people from all parts of the square dancing world to meet and enjoy dancing together. — Editor

Dear Editor:

It amazes me, after all these years of publishing, how you can come up with the good new ideas such as this American Square Dance Society. Thanks for a good job and I will certainly be happy to help pass the word along.

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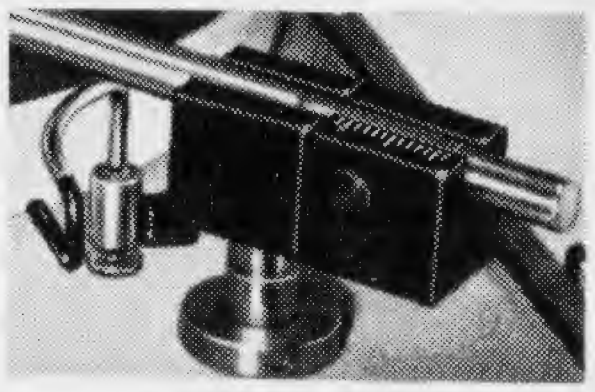


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Bill's specialty, agriculture, caused him to be sent by our government to Korea where his knowledge of crop management put him in a position of helping thousands in this war torn country. Though hours were long, as they often are for anyone in farming, Bill and Alyce managed to bring square dancing into the lives of many people stationed in Korea with him.

As world conditions changed, Alyce returned home and Bill was sent to Viet Nam, again as an advisor. As always, he somehow managed to carry with him a few records and his public address system. Eventually his duty station became Da Nang and though there was little time indeed for recreation of any type, after a busy day Bill still managed to load the equipment into a jeep and travel where at some lonely service center a group of G.I.'s and

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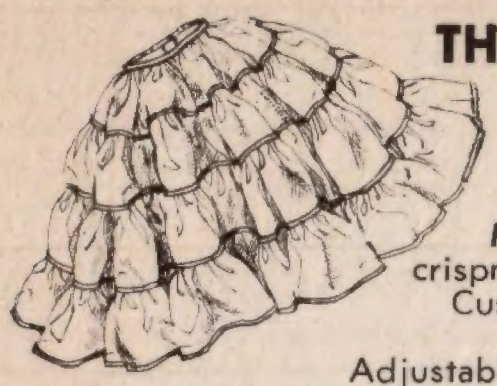
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some of the civilian nurses and a few of the native misses managed occasional evenings of one-night-stand square dancing.

This past year brought the Johnsons back together again as a team. This time the scene was Africa. So far only shreds of information have come through to indicate if any square dancing is being done in their present part of the world. But knowing the Johnsons and their ability to bring pleasure to others leads us to believe that even in some corner of that vast continent they've discovered a spot to plug in their sound system and a group of curious, perhaps homesick individuals is ready and itching for the Johnson brand of fun.

This month we join square dancers everywhere in saluting this couple and the pleasure they have brought to so many around the world through American Square Dancing.

ABOUT THIS FEATURE

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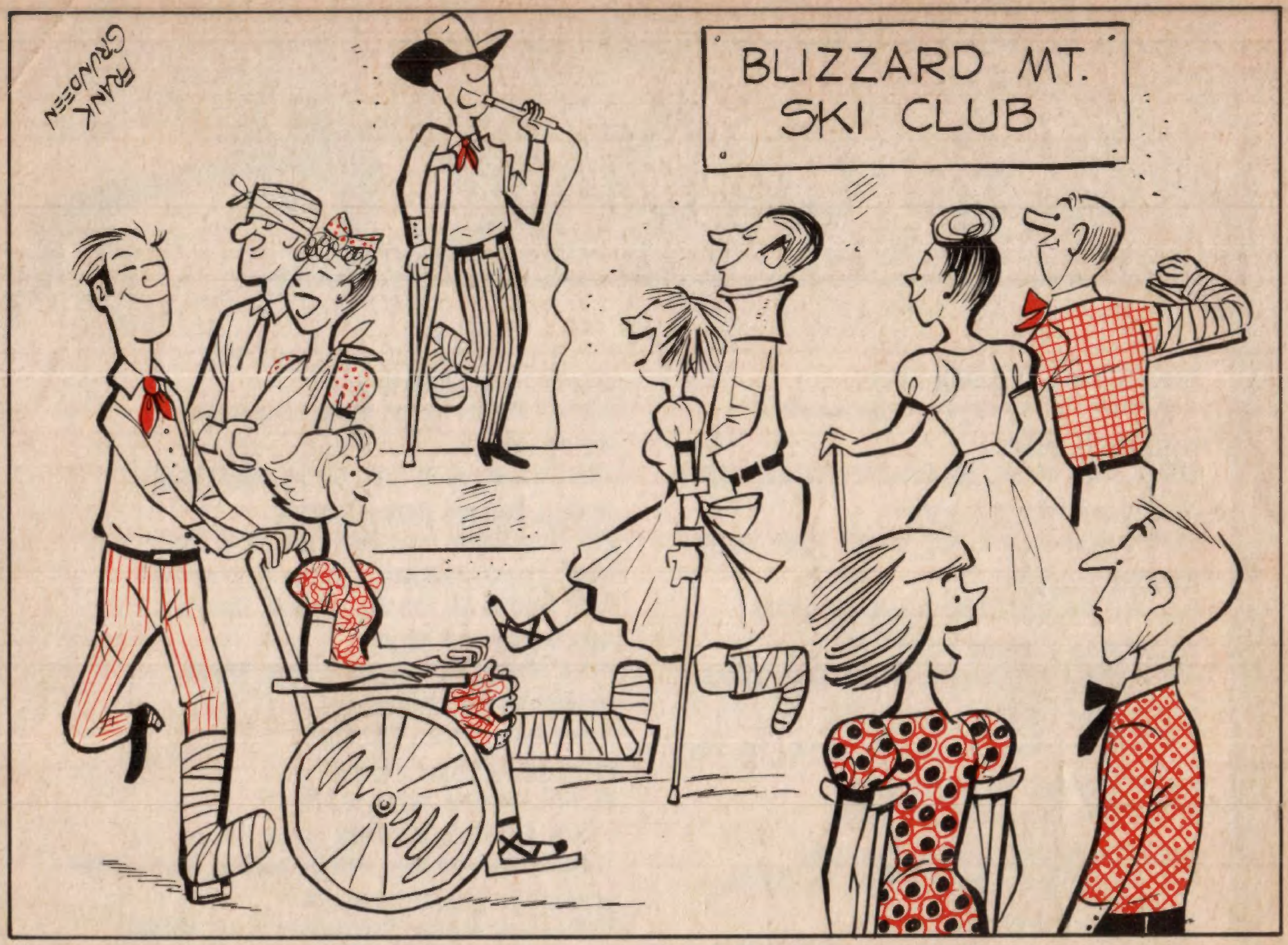
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Dave and Angie Taylor

AUGUST 28 — SEPTEMBER 18 1970

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